

T H E
A R T
O F
READING and WRITING
ENGLISH:

O R,

The Chief Principles and Rules of *Pronouncing* our *Mother-Tongue*, both in Prose and Verse; with a Variety of Instructions for *True Spelling*.

Written at first for Private Use, and now Published for the Benefit of all Persons who desire a better Acquaintance with their Native Language.

By I. WATTS, D. D.

Extera quid querit, sua qui vernacula usum

Englified thus :

Let all the foreign Tongues alone,
Till you can spell and read your own.

The SEVENTH EDITION.

L O N D O N ,

Printed for T. LONGMAN at the *Ship*, and J. BUCKLAND at the *Buck*, in *Pater Noster-Row*; J. OSWALD at the *Rose and Crown* in the *Poultry*, J. WAUGH at the *Turk's-Head* in *Lombard-street*; and J. WARD at the *King's- Arms* in *Cornhill*.

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T O

Mrs. SARAH,
Mrs. MARY, } ABNEY,
Mrs. ELIZABETH,

Daughters of Sir THOMAS ABNEY,
Knt. and Alderman of London.

My Honour'd Young FRIENDS,

WHEN it pleased God to afford me the first Degrees of Release from a long and tiresome Weakness, I thought my self bound to make my best Acknowledgment of that uncommon Generosity and Kindness of your honoured Parents, by which I was first invited into your Family, and my Health began to be restored. Nor could I do

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any thing more grateful to them, nor more pleasing to myself, than offer my Assistance in some Part of your Education, while I was uncapable of more publick Work.

I began therefore at the first Principles of Learning, that I might have Opportunity to correct any lesser Mistakes of your youngest Years, and to perfect your Knowledge of our Mother-Tongue: For this Purpose, when I found no *Spelling-Book* sufficient to answer my Designs, I wrote many of these *Directions*; but my Health was so imperfect, that I was not able, at that time, to transcribe and finish this little Book, which was designed for you.

Thus it lay by neglected some Years, till a Charity-School arose at *Chesthurt* in *Hertfordshire*, raised and supported by the diffusive Goodness of your Family, in concert with the pious Neighbourhood. Then was I requested, and even provoked to put the last Hand to this Work, for the better Instruction

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struction of the Children that were taught there; though I must confess, it has grown up, under my Reviews of it, to a much larger Size than I ever intended.

But, *Ladies*, I take the Freedom to make you my sole Patronesses in this Affair; for I scarce know any thing else that can effectually defend me, for laying out so many Hours in these Rudiments of Learning, but a Desire to be made useful in lesser Services, while I am cut off from greater; and the Duty of Gratitude to an excellent Household, where so many Years of my Affliction have been attended with so rich a Variety of Conveniences and Benefits: And now I ask your Leave to offer it to the Publick.

May the valuable Lives of Sir *Thomas Abney*, and his honoured Lady, be prolonged as Blessings to the World; while the Kindness they have shown me, is signally and plentifully rewarded from Heaven with Blessings on all your Heads:

DEDICATION.

And may the little Share I have had in assisting your Education be improved by Divine Providence and Grace, to your Temporal and Everlasting Welfare. So prays

Your affectionate Instructor,

And Obliged

Humble Servant,

*Therbauds in Hertfordshire,
July 31, 1720.*

E. WATTS.



THE P R E F A C E.

 *HE Reader is briefly informed, in the Title Page, what is the general Design of this little Book, and who are the Persons that may hope to profit by it. The Dedication sufficiently acquaints him with the Occasion of this Composure: And since Custom has taught the World to expect a Word or two of Address in the first Leaves of a Book, it shall be the Business of the Preface to offer a few Things which relate to the Methods of teaching to read and write English, and to declare a little more particularly what may be expected from this Attempt.*

My learned Friends will easily forgive me, that I did not write for them, who are fitter to be my Instructors, in a Science which has never been my professed Business: I expect rather that they

will reprove me, for descending from nobler Studies, to employ my Thoughts on so mean a Subject. Now, if I had a mind to flatter my Ambition, I would call in several great Names to answer for me. Shall those renowned Divines and Mathematicians, Bishop Wilkins, and Dr. Wallis? Shall Milton, that noblest of Poets, and Ray, that pious Philosopher, busy themselves in Grammars and Dictionaries, and Nomenclatures, and employ their Meditations on Words and Syllables, and that without sinking their Character? Then surely I may tread in their Steps, and imitate such Patterns, without Disgrace.

But I will content my self with a much plainer Apology, and confess to the World that I think nothing of this nature too mean for me to lay out a few Weeks of my Life upon, for the Service of a Family, to whom, under God, I owe that I live: For when I had surveyed Grammars, and Spelling-Books, for this Service, I found none of them perfectly answer my Design; that is, to lead English Readers into an easy Acquaintance with their Mother-Tongue without constraining them to acquire the Knowledge of other Languages. And though I did not set my self at first to write these Directions for the publick, yet, since they are written, surely I may offer them to the World without Offence.

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**Tis not my Ambition, by this Composure, to supplant the Primer, or the Spelling-Book.*

This Book was not written to stand in their stead; yet since it lies naturally in my Way, I will venture to speak my Sentiments concerning the best Way of composing them.

**Tis the Custom of common Spelling-Books, in the first Part of them, after the Letters, to join Consonants and Vowels together in various Forms; then to make Tables of common Words, of one, two, three, and more Syllables: After these, they place Catalogues of Proper Names, dividing them into their distinct Syllables; and I think this Method is happily and judiciously contrived for the Ease of the Teacher, and the Profit of the Learner..*

In this Part, all the Words should be ranged in distinct Tables, according to their Accents on the first, second, or following Syllables; and the Consonants which are pronounced double, should have a double Accent upon them, as Mr. Dyche has contrived, and Mr. Munday has since improved.

At the End of this first Part of the Book, three or four Pages would be sufficient just to tell the young Scholars, briefly, which are Vowels, which are Consonants, which are Diphthongs; and to teach them the common Stops of

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Commia, Colon, and Period, with the Marks of the Ten Figures &c. till they grow up to be fit for a fuller Acquaintance, with all these Things.

But, I think, the second Part of a Spelling-Book would be much better composed of Lessons for Children of various Kinds: Wherein there should be not only such Praxes on the Words of different Syllables, as Mr. Dyche has framed, but several easy Portions of Scripture collected out of the Psalms, and Proverbs, and the New Testament, as well as other little Composures, that might teach them Duty and Behaviour towards God and Man, Abroad and at Home. Then I would place some Pages of short Sentences, to discourage the Vices to which Children are most addicted: Then a Catalogue of common English Proverbs: After this, some of the more difficult Parts of the Scripture, with Proper Names in it, choosing out such Verses as may, at the same time, entertain the Child with some agreeable Notices of Sacred History. Next to this might be added some well chosen, short, and useful Stories, that may entice the young Learner to the Pleasure of Reading; something of the History of Mankind, a short Account of England, or the common Affairs of our Nation: And the World will forgive

give me, if I should say, let a few Pieces of Poesy be added; and let the Verse be of various Kinds, to acquaint the Learner with all Sorts of Subjects and Manner of Writing, that he may know how to read them when they are put into his Hand. And if the Author would add proper short Prayers and Graces for Children, he has my hearty Approbation. After all, it would not be amiss if a Leaf or two were employed in shewing the Child how to read written Letters, by a Plate of Writing in the Secretary and the Round-Hand graven on purpose; as well as the Lord's Prayer, or Creed, or some short Specimen, repeated in the Roman, the Italian, the Old English, and the written Letters. I should rejoice to see a good Spelling-Book framed according to this Model.

Then, if I might be thought worthy to give Advice to the Teachers, I would persuade them to follow this Method, (viz.) Let the Children learn to know the Letters, and a great part of the single Syllables, as they are ranked in Spelling-Books, before they read any thing else; and be sure that they are well taught to give the full Force and Sound of the Vowels and Consonants, as they are variously joined.

Then let them have two sorts of Tasks appointed every day; one in the Tables, or Catalogues

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logues of Words in the first Part , and one in
the Lessons of the second Part. Thus they would
learn at the same time something valuable and
useful in Life, as well as the Art of Reading.
And by this Means also the Child would have
some Variety in his Learning, to render it more
pleasant.

The Book that I have written is supposed at
least to follow the first reading of such a Spel-
ling-Book ; or, which is all one, to be written
for those who are a little acquainted with Read-
ing : For the Art of Reading is best begun like
the Art of Speaking, and that is, by Rote ;
though 'tis best improved and perfected by Rules.

The Manner in which I would advise the
Perusal of this little Book, so far as is necessary
for Children, should be this : When they give
their Spelling-Books a second reading, or
(for want of that) when they begin their Bible,
let them also begin such Parts as their Master
shall chuse out of this Book : And thus they should
have two Sorts of Lessons every Day again ;
and by the one they would learn Rules, which
they should carefully put in Practice in the other.

But my chief Hope is to improve the Know-
ledge of Persons advanced beyond Childhood ;
though I have frequently, in the Book, addressed
my Directions to Masters and their Scholars.

I persuade my self that there are Thousands of young Persons, and many at full-grown Age, who, for want of happier Advantages, may profit considerably in this universal Piece of Knowledge, by the Directions that are here proposed. They may learn to read more usefully to those who bear, as well as to write more intelligibly to those who must read, if they will but enter into Acquaintance with the Principles of their Native Tongue, and follow the Rules here prescribed.

'Tis not so easy a Matter to read well as most People imagine: There are Multitudes who can read common Words true, can speak every hard Name exactly, and pronounce the single or the united Syl-lables perfectly well; who yet are not capable of reading six Lines together with a proper Sound, and a graceful Turn of Voice, either to inform or to please the Hearers; and if they ever attempt to read Verse, even of the noblest Compo-sure, they perpetually affect to charm their own Ears, as well as the Company, with ill Tones and Cadencies, with false Accents, and a false Harmony, to the utter Ruin of the Sense, and the Disgrace of the Poet.

As for Spelling, How wretchedly is it practised by a great Part of the unlearned World? For having never attained a good Knowledge of the general

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general Force and Sound of the English Letters, nor the customary and various Use of Diphthongs; and being utter Strangers to the Derivation of Words from foreign Languages, they neither spell according to Custom, nor to the Sound, nor the Derivation. When they have learned the Use of a Pen, they make such a hideous Jumble of Letters to stand for Words, that neither the Vulgar nor the Learned can guess what they mean.

Yet here I am sensible I must beg pardon of the Criticks, that I have allowed my Readers to spell several English Words rather according to Custom, and the present Pronunciation, than in the Etymological and Learned Way; and that I have advised them sometimes to spell Words of the same Sound, and the same Derivation, two different Ways, if they have a different Meaning; as Practise, when it is a Verb, with an s; and when it is a Noun, with a c: For 'tis the Happiness of any Language to distinguish the Writing, and (if it were possible) the Sound also of every Word which has two distinct Senses, as we do in the Words Advise and Advice; that neither Speech nor Writing might have any thing ambiguous.

I hope they will forgive too if I have allowed the Unlearned to spell many of the same Words

Words two Ways, even when their Sense is the same; as *Pretious* may be written with a t, or a c. Perhaps they may tell me, that both these can never be right. But in several of these Instances the Criticks themselves are at great Variance, though the Matter is of too trifling Importance to be the Subject of Learned Quarrels: and Custom, which is, and will be, Sovereign over all the Forms of Writing and Speaking, gives me Licence to indulge my Unlearned Readers in this easy Practice. I'll never contest the Business of Spelling with any Man; for after all the most laborious Searches into Antiquity, and the Combats of the Grammarians, there are a hundred Words that all the Learned will not spell the same way.

I have by no Means aimed at Perfection, and shall not at all be disappointd when the World tells me I have not attained an Impossible. The English Tongue being composed out of many Languages, enjoy indeed a Variety of their Beauties; but by this Means it becomes also so exceeding irregular, that no perfect Account of it can be given in certain Rules, without such long Catalogues of perpetual Exceptions as would much exceed the Rules themselves. And after all, too curious and exquisite a Nicety in these minute Affairs, is not worth the tedious Attendance.

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ance of a reasonable Mind, nor the Labours of a short Life. If what was composed for Private Use, may be made a Publick Advantage, and may assist my Country-Men to a little more Decency and Propriety in Reading and Spelling than heretofore they practised, they will enjoy the Benefit, and I shall rejoice to find that the Service is more extensive than my first Design.

Those who have a mind to inform themselves more perfectly of the Genius and Composition of our Language, either in the Original Derivation of it, or in the present Use and Practice, must consult Treatises as are written on purpose; amongst which, I know none equal to that Essay towards a Practical English Grammar, composed by Mr. James Greenwood; wherein he has shewn the deep Knowledge, without the baughty Airs of a Critick; and he is preparing a new Edition, with great Improvements, by the friendly Communications of the learned World. When that ingenious Author has finished the Work he designs, if he would deny himself so far as to publish a short Abstract of the three first Parts of it, in two or three Sheets, merely for the Instruction of common English Readers, I am well assured it would give them an easier and better Acquaintance with the Nature of Grammar, and the Genius of their Native Tongue, than any Treatise that has ever yet come within my Notice.

T H E



T H E
A R T
O F
Reading and Writing ENGLISH:
O R,
The Chief Principles, &c.



C H A P. I.

Of Letters and Syllables.

1 *Ques.*



HAT is Reading?

Answ. To read, is to express written (or printed) Words by their proper Sound.

2 *Q.* What are Words made of?

A. Words are made of Letters and Syllables, either one or more; as *I*, *by*, *Fire*, *Water*.

3 *Q.*

3 Q. What is a Letter?

A. A Letter is the Mark of a single Sound; and it is the least Part of a Word, as *a, m, s*.

4 Q. What is a Syllable?

A. A Syllable is one distinct Sound, made by one Letter alone; as *a, e, i*; or by more Letters joined together; as, *ba, bi, dan, den, pint, sport*.

5 Q. How many Letters are there?

A. There are usually counted Twenty-four Letters in *English*, *a b c d e f'g b i k l m n o p q r s t u w x y z.*

6 Q. Are all these Letters of one Sort?

A. Five of them are Vowels, as *a, e, i, o, u*; and all the rest are Consonants.

Note, I have here followed the old and usual Custom of making Twenty-four Letters, and distinguishing the *u* and *j* into Vowels and Consonants afterwards; though it had been much more proper and natural, if our Fathers had made the *v* and *j* Consonants two distinct Letters, and called them *ja* and *vee*, and thus made Six and twenty.

7 Q. What is a Vowel?

A. A Vowel is a Letter which can make a perfect and distinct Sound of it self, and often makes a Syllable alone, as *i, o, a*.

8 Q. What is a Consonant?

A. A Consonant is a Letter which can never make a Syllable alone, nor give a clear and perfect Sound without a Vowel pronounced with it.

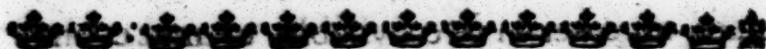
9 Q.

9 Q. How does it appear that a Consonant can make no perfect Sound by itself alone?

A. The very Names of the Consonants cannot be spoken, nor mentioned, without the Sound of a Vowel; as *f* is called *ef*; *b* is *bee*; *k* is called *ka*.

10 Q. Are the Consonants all of one Kind?

A. Five of the Consonants are called Liquids, or Half Vowels, because they have a kind of imperfect Sound of themselves, as *l*, *m*, *n*, *r*, *s*; the rest are Mutes, or quite silent.



C H A P. II.

Of Letters changing their Nature, double Consonants, and Diphthongs,

1 Q. Do the Vowels never become Consonants?

A. *i* and *u* are sometimes made Consonants, and have a different Shape and Sound, as *ja*, *va*.

2 Q. How does the *j* Consonant sound?

A. *j*, when it is Consonant, sounds like a soft *g*, as in the Words *jest* and *judge*.

3 Q. How does *v* sound when it is a Consonant?

A. The *v* Consonant sounds almost like *f*, as in the Words *value*, *visit*, *live*, *starve*.

4 Q. Do any of the Consonants ever become Vowels?

A. *y* and *w* sometimes are used for Vowels.

5 Q.

5 Q. When is *y* a Vowel?

A. *y* is a Vowel whensoever it sounds like *i*, as *Type*, *Rhyme*; and it is often written instead of *i*, at the End of a Word, as in *Fly*, *City*, *Mystery*.

6 Q. When is *w* a Vowel?

A. *w* is a Vowel when it sounds like *u*, and comes after another Vowel to make a Diphthong; as in these Words, *Law*, *Few*, *Town*.

7 Q. What is a Diphthong?

A. A Diphthong is when two Vowels are joined together in one Syllable, to make one Sound, as *ai* in *raise*, *ee* in *feed*, *ie* in *Grief*, *oa* in *Goat*, *ow* in *Grow* and *uy* in *buy*.

8 Q. Are two Consonants never joined together in one Syllable?

A. Yes; sometimes double Consonants begin Words or Syllables, and sometimes end them; as *fl* in *Fly*, *st* in *Star*, and *ng* in *King*, with many others.

9 Q. Are three Vowels or Consonants never joined together?

A. Sometimes three Vowels are joined in one Sound, and make a Triphthong, as *uai* in *acquaint*, *eau* in *Beauty*, *ieu* in *lieu*, *iew* in *View*; and sometimes three Consonants, as *str* in *strong*, *tbr* in *throw*; or four, as *ngtb* in *length*, *rcht* in *parcht*, *pbtb* in *Pbtbisick*.

Note. By this means there are a few Words in the English Tongue that are of one Syllable, and have seven Consonants to one Vowel; as *strength*, *scrcht*.

10 Q. Do the Letters never alter or lose their Sound?

A. Vowels, Consonants, and Diphthongs alter their Sound very much in different Words, and sometimes entirely lose it.

11 Q. How may you know when any Letter loses or changes its Sound?

A. Though many of these Things in the following Chapters are reduced to Rules; yet these Rules are so large, and the Exceptions so many that we may almost as well learn this by Practice.

Note, The following Chapters, as far as the Tenth, may be read by Children two or three times over; but they should not be put to the Task of learning them by heart. Yet if the Master thinks proper to mark out a few of the most useful Questions in them for his Scholars to learn, he must use his own Discretion in chusing them; and thus proceed to the tenth Chapter.



C H A P. III.

Of Consonants changing their Sound.

1 Q. **W**HICH are the Consonants that alter their Sound in different Words?

A. Chiefly these six, *c*, *g*, *b*, *k*; *s*, and *t*.

2. Q. When doth *c* change its proper Sound?

A. *c* properly sounds like *k*, as *can*, *cry*; but before *e*, *i*, or *y*, it is pronounced like *s*, as *cease*, *City*, *Cypress*, *Mercy*.

3 Q. How coth *g* change its Pronunciation?

A. Three Ways; when it comes before *e*, *i*, or *y*; when it comes before *b*, and when it comes before *n*.

4 Q. How doth *g* change its Sound before *e*, *i*, or *y*?

A. *g* before *e*, *i*, or *y*, at the end of a Syllable, always sounds soft like *j* Consonant, as *buge*, *Barge*, *Clergy*; and sometimes before *e*, *i*, or *y*, in the beginning of a Syllable, as *gentle*, *Ginger*, *Gypy*; but not always, as *get*, *give*; for which there are no certain Rules.

5 Q. Are *g* and *c* always sounded hard before a Consonant?

A. Let it be noted, That wheresoever the Letters *c* or *g* come before an *Apostrophe*, where the Vowel *e* is cut off, or left out, the *c* and *g* must still be sounded soft, as though *e* were written; as *placed*, *plac'd*; *danced*, *danc'd*; *raged*, *rag'd*; *changed*, *chang'd*.

6 Q. How doth *g* alter its Sound before *b*?

A. *gb* at end of a Syllable, only lengthens the Sound of it, as *bigh*, *bright dough*, *sigh*, which some pronounce *fithe*; except in these few Words, where it is pronounced like *f*, as as *cough*, *trough*, *chough*, *laugh*, *laughtter*, *rough*, *tough*, *bough*, and *enough*.

7 Q. How does *g* sound before *n*?

A. When *g* comes before *n*, in the Beginning of a Word, it sounds like *b*, as *gnaw*, *gnash*, *gnat*.

8 Q. Does *b* shew any Alteration in its Sound?

A. *ch*, *sh*, and *th*, have a peculiar Sound like new and distinct Letters, as *chalk*, *cheese*, *shall*, *shew*, *that*, *there*; and *ph*, which sounds like *f*, as *Physick*, *Dolphin*.

9 Q. Doth *th* always sound alike?

A. *th* sometimes has a hard Sound, as *this*, *they*, *bathe*, *brother*; and sometimes 'tis sounded softer, as *bath*, *babb*, *thin*, *thick*.

10 Q. Wherein doth *k* alter its Sound?

A. *k* before *n*, in the beginning of a Word is pronounced like *b*, as *Knock*, *Knife*, *Knowledge*.

11 Q. Wherein doth *s* change its Pronunciation?

A. *s* sounds sometimes softer, as *this*, *beft*, *Lesson*; sometimes hard, like *z*, as *these*, *bis*, *Reason*.

12 Q. How does *t* change its Sound?

A. *ti*, *ci*, and *si*, in the middle of a Word, sound like *ʃb*; when another Vowel follows them, as *social*, *Vision*, *Action*, *Relation*; except when *s* goes just before the *t*, as *Christian*, *Question*; also except such Derivative Words, as *emptied*, *mightier*, *twentieth*, which are but few.

13. Q. Doth *t* sound like *s* any where else?

A. *ft* sounds like double *s* in such Words as *these*, *Castle*, *Thistle*, *Whistle*.

C H A P. IV.

Of Consonants that lose their Sound.

1 Q. **A**RE all the Consonants always pronounced?

A. Nine Consonants lose their Sounds entirely in some Words, as *b*, *c*, *g*, *b*, *l*, *n*, *p*, *s*, and *w*.

2 Q. When doth *b* lose its Sound?

A. *b* is not sounded at the end of a Word just after *m*, as *Lamb*, *Comb*; nor before *t*, as *Debt*, *Doubt*.

3 Q. When is *c* quite silent?

A. *c* is not sounded in these Words, *Verdict*, *Victuals*, *indict*, *Muscle*.

4 Q. Where has *g* no Sound?

A. *g* has no Sound before *n*, in the end of a Word, as *Sign*, *Sovereign*; except *condign*.

5 Q. When is *b* without Sound?

A. *b* is hardly sounded in these Words, *Honour*, *honest*, *Heir*, *Herb*, &c.

6 Q. When is *l* not pronounced?

A. The Sound of *l* is almost worn out towards the end of a Syllable in many Words; as *Psalm*, *Half*, *Fault*, *Talk*, *Salmon*, *Faulcon*.

7 Q. Where is *n* silent?

A. *n* is never pronounced at the end of a Word after *m*, as *damn*, *condemn*, *Column*, *contemn*, *limn*, *solemn*, *Hymn*, *Autumn*; nor in the Words *Malt-kiln*, and *Brick-kiln*.

8 Q. Where does *p* lose its Sound?

A.

A. *p* can hardly be sounded in such Words as these, *Receipt*, *Psalm*, *tempt*, *empty*, *Redemption*.

9 Q. In what Words doth *s* lose its Sound?

A. *s* is not sounded in *Isle*, *Island*, *Demesne*, *Viscount*.

10 Q. When is *w* not pronounced?

A. The Sound of *w* before *r* is almost worn out, as *Wrath*, *write*, *bowny*: nor is it sounded after *s* in these Words, *Sword*, *Swoon*, *Answer*.

Note, I have not mentioned here such Consonants as *c* in *Scissors*, *Science*, *Back*, *sick*, &c. and *t* in *pitch*, *catch*; *h* in *ghess*, *Ghost*, *Rhyme*, *Myrrh*; because they they have all the Sound they can have, in the Place where they stand.



C H A P. V.

Of the Several Sounds of Single Vowels.

1 Q. **D**O the Vowels always keep the same Sound?

A. Every Vowel has a long and a short Sound, but the Letter *a* is pronounced long, and short, and broad.

2 Q. How are these three several Sounds of *a* distinguished?

A. *a* is sounded short in *Mat*, *Cart*; 'tis long in *Mate*, *Care*; and broad in *Malt*, *Call*.

3 Q. What are the different Sounds of *e*?

A. *e* is pronounced short in *Hell, then, ever*; and long in *be, bere, these even*: and besides these, the short Sound is sometimes prolonged, as *there, where, equal, &c.*

4 Q. How is *i* sounded?

A. We pronounce *i* short in *Fist, Mill, thin*; long in *Fire, Mile, thine*: and it sounds like short *u* in *fist, third, Bird, Dirt, &c.*

5 Q. How is *o* pronounced?

A. 'Tis a short *o* in *not, rod*; 'tis a long *o* in *Post, Gold*; it is sounded double in *to, do, move, prove*; it sounds like *i* in *Women*; and it is pronounced like short *u* in *love, doft, dotb, some, Comfort, Conduit, Money*, and some others.

6 Q. Has *u* several Sounds also?

A. *u* is pronounced short in *dull, cut*; long in *dure, cure*; and it sounds like a short *i* in *bury, busy*, and Words derived from them.

7 Q. How shall you know when these Vowels are to be pronounced long or short?

A. This can hardly be determined by any general Rules, but must be learned by Practice; yet there is this one Rule that scarce ever fails, (*viz.*) All single Vowels are short, where only a single Consonant comes after them in the same Syllable, as *Stag, then, Pin, not, Cur*; and they have a long Sound if *e* be added at the end of a Word after a single Consonant, as *Stage, these, pine, note, Cure.*

The chief Exception to this Rule are the Letters *i* and *v* in some few common Words, which Custom pronounces short, though they have an *e* at the end; as *give, live, one, some, come, gone, love, done, Dose.*

8 Q. When must *a* have its broad Sound?

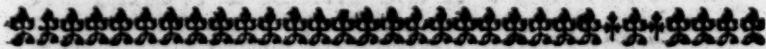
A. Chiefly in two Cases.

First, *a* hath generally its broad Sound when *l* follows it in the same Syllable, as *call, false, bald, Halter*; except in some Words that have double *l* in the middle, as *Tallow, Sallad*; or where *f* or *v* Consonant follows it, as *Calf, half, Salve*.

Secondly, *a* is often pronounced broad, when it comes after a *w* in the same Syllable; as *War, was, Water, Swan, Swallow*, and some few other Words.

9 Q. What general Exceptions is there to these two Rules concerning the Letter *a*?

A. *a* must be sounded long like other Vowels in short Words that end in *e*, though an *l* come after it, or *w* before it; as *pale, whale, wade, fware, waste*.



C H A P. VL

Of single Vowels losing their Sound.

1 Q D O the Vowels ever quite lose their Sound?

1. One of the Vowels in a Diphthong often loses its Sound, and sometimes single Vowels too.

2. Q. When doth *a* lose its Sound?

A. A single *a* seldom or never loses its Sound, except in *Diamond*.

3. Q. When doth *e* lose its Sound?

A. *e* loses its Sound in Words of two Syllables that end in *en*, as *Garden*, *Token*; or *le*, as *Candle*, *Castle*; or *re*, as *Metre*, *Lucre*.

Note. In these sort of Words the Sound of the Vowel may be droppt without loss; because *n*, *l*, *r*, are Liquids, or Half Vowels, and have some imperfect Sound of their own.

4. Q. Is a single *e* ever pronounced at the end of a Word?

A. A single *e* is never pronounced at the end of a Word, but where there is no other Vowel in the Word, as *the*, *be*, *she*, *me*, *we*, *be*.

5. Q. Why then doth *e* stand at the end of so many Words, if it must be silent and not pronounced?

A. The silent *e* at the end of a Word serves two Purposes:

First, It makes that Word a Syllable long, which otherwise would be short, as *can*, *Cane*, *not*, *Note*; *bast*, *baste*; *Bath*, *bathe*.

Secondly, It softens the Sound of *c* and *g*, as *lac*, *Lace*; *Rag*, *Rage*; *sing*, *singe*.

In other Words it does nothing but fiew the Genius and Custom of the English Tongue, which

which seldom ends a Word with any other of the four Vowels; as *lie, die, Toe, Foe, Sloe, true, Virtue, Plague*.

6 Q. Are there any Words wherein *i* is not pronounced?

A. *i* is not pronounced in *Evil, Devil, Venison, Marriage, Carriage, Busness, Cussion, Fashion, Parliament*.

7 Q. Doth *o* ever lose its Sound?

A. The Sound of *o* is lost in many Words ending in *on*, as *Mutton, Crimson, Bacon*.

8 Q. Doth *u* ever quite lose its Sound?

A. A single *u* is always pronounced; but 'tis often lost when another Vowel follows it after *g*, as *Guard, guilty, Tongue, Plague*; yet not always, as *Anguish, Languish*.

9 Q. Doth not *u* lose its Sound after *g*?

A. *g* is never written without *u*; and there are some Words wherein the *u* is quite silent; as *angus, Abusque, Liquor, Masque, rade*; and all Words borrowed from other Languages that end in *gue*, as *barque, risque, burlesque, oblique*.

C H A P. VII.

Of the Sound of Diphthongs.

1 Q. ARE both the Vowels in a Diphthong plainly pronounced?

A. In some Words they seem to be both

pronounced, in some they are not, and in other Words they have a peculiar Sound by themselves.

2 Q. Give some Instances of Words where both Vowels seem to be pronounced.

A. *a i* are both pronounced in the Word *Pain*, *o u* in *House*, *o i* in *Point*, *o w* in *Cow*.

3 Q. Give some Instances of Diphthongs, where but one of the Vowels is pronounced.

A. *a* only is pronounced in *Heart*, *e* in *Bread*, *i* in *Guide*, *o* in *Cough*, and *u* in *rough*.

4 Q. Give some Instances where the Vowels, joined in a Diphthong, have a peculiar Sound of their own.

A. *e e* in *Need*, *oo* in *Moon*.

5 Q. What is the Use of writing two Vowels, where but one is pronounced?

A. Custom has made it necessary, and it serves also generally to lengthen the Syllable, or to alter the Sound of the other Vowels; as *au* in *Cause*, *eo* in *People*, *oa* in *Groan*.

6 Q. Do not Diphthongs much alter their Sound in different Words?

A. Yes; so much, as scarce to be reduced to any certain Rules; and 'tis better learned by Custom and Practice.

Note. It has been usual, with Writers on these Subjects, to distinguish the Diphthongs into two Sorts, (*viz.*) *proper* and *improper*: They call those *proper* where both Vowels are pronounced; and *improper*, where one only is sounded. But there are so many Instances wherein one of the Vowels is not founded, even

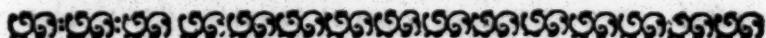
even in those which they call proper Diphthongs, as in *Aunt, grow, flow, cough, rough, neuter, &c.* that I chuse rather to make no such Distinction between them; for 'tis nothing but Practice can teach us how and when one or both Vowels are to be sounded.

We should proceed in the next place to show what difference there is in the Pronunciation of Proper Names, or Words of any foreign Language.

Let it be observed in general, that most Words borrowed or derived from the learned Languages, (*viz.*) *Latin, Greek, and Hebrew*, are pronounced in *English*, as *Englishmen* pronounce them in those Languages; except where the Termination is altered, and those Words are made *English*, then that Termination is pronounced according to the *English* Custom.

Those Words that we have borrowed from our Neighbour Nations, such as the *French*, &c should be pronounced nearly as a *Frenchman* pronounces them in his own Tongue.

But to help the *English* Reader, these few following Rules may be of some Advantage.



C H A P. VIII.

Of the Sound of the Consonants in Foreign Words.

1 Q. **W**HICH of the Consonants differ from their *English* Sound, in Words borrowed or derived from other Languages?

A. *c, g, b, and t*, in proper Names, and foreign Words, differ a little from the usual *English* Pronunciation; also the double Consonant *cb*.

2 Q. Wherein doth *c* differ?

A. *c* sounds like *k* in *Sceptick*, *Scepticism*, *Skeleton*, *Ascertick*; and some Proper Names, as *Cis*, *Cenbrea*, *Aceldama*, which Names are better written with *k*.

3 Q. Where doth *cb* differ from the English Sound?

A. *cb* sounds like *k* in Words derived from the Latin, Greek, and Hebrew; as *Chaos*, *Character*, *Christian*, *Stomach*, *Scheme*, *Anchor*, &c. and Proper Names, as *Melchizedek*, *Archelaus*, *Archippus*, and *Antioch*. But there are two Exceptions.

First, except *Schism*, *Schismatic*, *Drachm*, &c. where the *cb* is lost.

Secondly, except *Rachel*, *Tisbien*, *Gharulim*; and the Words that are made English, beginning with *Arch*, as *Arch-bisshop*, *Arch-Angel*, *Architect*, where *cb* has the proper English Sound; though if a Vowel follow *Arch*, the *cb* may be also sometimes sounded like *k*; as *Archetype*, *Architect*, &c. may be read *Arke-type*, *Arki-tect*.

4 Q. How is *cb* sounded in French Words?

A. *cb* in French Words sounds like *ʃb*, as *Chevalier*, *Machine*, *Capuchin*, *Chagrin*.

5 Q. How is *g* sounded in Proper Names, and foreign Words?

A. *g* keeps its hard Sound in most Proper Names, and foreign Words, before *e* and *i*, as *Geba*, *Gilboa*, *Gilbert*, *Gelderland*, *Rhegium*; except some few, as *Geffry*, *George*, *Gyles*, *Egypt*, and all French Words, where 'tis sounded soft.

6 Q.

6 Q. Is *b* sounded in foreign Words?

A. 'Tis usually sounded as in *English*; but the Sound of it is quite lost in these following Proper Names, *Dorothy*, *Esther*, *Anthony*, *Thomas*, *Arthur*, *John*, *Humphry* or *Humphrey*; and at the end of Words after a Vowel, as *Messiah*, *Jeremiah*, *Shiloh*.

7 Q. Wherein doth *t* change its *English* Sound?

A. *ti* in Greek and Hebrew Proper Names keeps its own natural Sound, as *Pelatiah*, *Pbaliel*, *Adramyttium*, &c. In Latin Words 'tis sounded like *sh*, as *Gratian*, *Portius*, as it is in *English*.

C H A P. IX.

Of the Sound of Vowels in foreign Words.

1 Q. Is *a* sounded in all foreign Words?

A. The Sound of *a* is almost lost in *Bilboa*, *Guinea*, *Pbaraob*, *Israel*, and some others.

2 Q. Is *e* at the end of a foreign Word pronounced?

A. Yes; always in Hebrew Words, as *Jes-
se*, *Mamre*; in Greek, as an *Epitome*, a *Cata-
strophe*, *Candace*, *Phebe*; and in Latin, as a *Simile*, a *Præmunire*: except where the Ter-
mination or End of the Word is made *Eng-
lish*, as *Eve*, *Tyre*, *Crete*, *Kenite*, *Israelite*, *Ode*,

Scheme, Dialogue, &c. which the English Learner can know only by Custom.

3 Q. How are the Diphthongs sounded in foreign Words?

A. The learned Languages, as *Latin*, *Greek*, and *Hebrew*, have but few Diphthongs in comparison of *English*; therefore in Words that are borrowed thence, two distinct Vowels generally make two distinct Syllables; as the *Latin*, *De-ist*, *Po-et*, *cre-ate*, *co-operate*, *Je-su-it*; the *Greek*, *Ide-a*, *Oce-an*, *Archela-us*, *Zacche-us*, *Co-os*; the *Hebrew*, *Kadefsh*, *Barne-a*, *Ephra-im*, *Abi-ezer*, *Zo-ar*, and *Gi-be-on*.

4 Q. How is double *a*, or double *e*, sounded in foreign Words?

A. We meet with these chiefly in *Hebrew* Names, and they are founded for the most part like single *a*, or single *e*; as *Isaac*, *Ca-naan*, *Balaam*, *Baal*, *Beershebab*, and *Beetze-bub*.

5 Q. What are the chief Diphthongs in *Latin* that are brought into the *English* Tongue?

A. *ae* and *oe*, in which the two Vowels are joined together often in Writing, as *e* and *a*, and always found like an *English e*; as *Æ-neas*, *Ætna*, *Cæsar*, *Oeconomy*, *Mecænas*; and oftentimes are so written, as *Eneas*, *Cesar*, &c.

Here let the Scholar learn the following Rules, and perfectly understand and remember the two next Chapters, at least the Sense of them.

A. In such as are derived from the *Latin*, *Greek*, or *Hebrew*, as *adorn*, *proselyte*, *transient*, *Iniquity*, *Bethel*, and several others, the primitive Word can never be distinguished without the Knowledge of other Tongues: and therefore the *English* Scholar may spell them according to the common Rules, without just blame; as *pro-selyte*, *transient*, *a-dorn*, *I-niquity*, *Be-thel*.

6 Q. Are any Derivative Words reduced also to the common Rules?

A. Yes, there are two Sorts:

First, Such as end in a single Consonant, and double it before the Termination, as *cut*, *cut-teth*, *glad*, *glad-der*, *commit*, *commit-ting*.

Secondly, Such as end in *e*, and lose it before the Termination, as from *write* come *wri-test*, *wri-teth*, *Wri-ter*, *Wri-ting*; all which must be spelled by the common Rules.

Note. The following Chapter is not so necessary for Children.



C H A P. XII.

Of Quantity and Accent.

1 Q. ARE all Words and Syllables to be pronounced with the same sort of Voice or Sound?

A. Every Syllable must be sounded according to its proper Quantity, and every Word

Word of two or more Syllables must have its proper Accent.

2 Q. What is Quantity?

A. Quantity is the Distinction of Syllables into long and short.

3 Q. How are long and short Syllables distinguished?

A. All long Syllables have a Diphthong in them, as *Gain*, *Heap*; or else the Vowel has a long or a broad Sound, as *Gall*, *Mate*, *Hope*; all other Syllables are short, as *Mat*, *Hop*, *Bank*, *String*, *Punch*.

4 Q. What do you mean by Accent?

A. The Accent is a particular Stress or Force of Sound that the Voice lays upon any Syllable, whether the Syllable be long or short, as ó in ó-pen, pé in pé-ny.

5 Q. Doth not the Accent then always belong to the long Syllable?

A. Though the Accent is laid much more frequently on a long Syllable, than a short one, yet not always; for in these Words, *Móney*, *bórrow*, the last Syllable is long, and the first short, yet the Accent belongs to the first.

Yet here let it be noted, That tho' in reading VERSE, the Accent must be laid on the same Syllables as it is in PROSE, and the Words must have the same Pronunciation; yet a Syllable in VERSE is called LONG or SHORT, not according to the long or short Vowel, but according to the Accent.

6 Q. Is the Accent always the same in the same Words?

A. It

A. It is for the most part the same; yet there are two Cases wherein, sometimes, the Accent differs.

First, The same Word when it signifies an Action, is accented upon the last Syllable, as to *contráct*, to *rebéł*: when it signifies a Thing, the Accent is sometimes transferred to the first, as a *Contract*, a *Rébel*.

Secondly, Though Compound Words and Derivatives are most times accented like their Primitives, yet not always; as *Máker* has a strong Accent on the first Syllable, which is lost in *Shoe-maker*; *prefér* has the Accent on the last Syllable; but *Préference* and *préférable*, on the first: *Finite* has its Accent on the *fi*, but *infinite* on the Syllable *in*; and *Infi-*
nity has it restored to the Syllable *fi* again.

7 Q. Doth the Accent change the Sound of Letters?

A. Wheresoever the Accent is laid on a short Vowel before a single Consonant, it makes the Consonant be pronounced double, as *Malice*, *Séven*, *Bódy*, must be sounded like *Mal-lice*, *Sev-ven*, *Bod-dy*.

8 Q. Have any Words more Accents than one?

A. Yes, some long Words have two Accents, as *úniverſal*, *ómniprésent*, both which are accented on the first and third Syllables: *Tránſubſtantiation* has three; but generally one of those Accents is much stronger than the other.

9 Q. Are there any certain Directions where to place the Accent in Words of several Syllables?

A. Though

A. Though there can no certain Rules be given where to place the Accent, but Custom must entirely determine ; yet there is this general Observation, which may be of some Use, (*viz.*) *That it is the Custom of the English, in most Words, to remove the Accent far from the last Syllable* ; whence these particular Remarks follow :

1 Remark, That in Words of two Syllables, where both are short, or both long, the Accent is laid generally on the first, as *Mán-tle, private*.

2 Remark, If the first Syllable only be long, the Accent is very seldom laid on the last.

3 Remark, That where the Accent lies on the last Syllable, the Word is almost always a kind of a Compound, and the first Syllable is a Preposition, as *compléte, dissólvé, prévén, retrún*.

4 Remark, That in Words of three, four, or five Syllables, the Accent is seldom laid on the two last Syllables, but often on one of the first, as *Céremony, abóminal, quéstionable, ví-sionary*.

Last Remark, In Words of six Syllables there are frequently two Accents, one on the first, and the other on the fourth, as *Jústification, únphilosópical, Fámiliárity*.

But after all the Rules that can be given, I know not any thing that will lead a Child so easily to put the right Accent upon Words, as Tables or Catalogues of Words disposed accord-

according to their Accents on the first, second, or third Syllable, &c.

It must be acknowledged that our Language is compounded and mingled with so many Languages, that renders the Sounds of Letters and Syllables so very irregular, that 'tis hardly to be learnt by any Rules, without long and particular Catalogues of Words, or by constant Observation and Practice.

Thus far have I followed the common Method, and written these Chapters in the way of *Question and Answer*: 'Tis easy for any Master to teach Children the following Chapters in the same Manner: But it would have taken up too much room to have written the whole Book in this Method.



C H A P. XIII.

Of the Notes or Points used in Writing or Printing.

AFTER such an Account of *Letters* and *Syllables* as I thought necessary, in order to pronounce *single Words* aright, we come now to consider how they are to be pronounced when they are joined together to make up *Sentences*; and this is what we call *Reading* in the most proper Sense.

But before I lay down particular *Directions how to read*, we must take notice of several Sorts of *Points* and *Marks*, that are used in

Wri-

Writing or Printing, to distinguish the several Parts of a Sentence, and the several Kinds of Sentences and Ways of Writing which are used that the Learner may know how to manage his Voice, according to the Sense.

The Points, or Marks, used in Writing or Printing, may be distinguished into three Sorts, and called *Stops of the Voice*, *Notes of Affection*, and *Marks in Reading*.

The *Stops of the Voice* shew us where to make a Pause, or Rest, and take Breath; and are these four:

- 1. Comma , 3. Colon :
- 2. Semicolon ; 4. Period .

1. A *Comma* divides betwixt all the lesser Parts of the same Sentence, and directs us to rest while we can tell two; as, *Neither Death, nor Life, nor Angels, nor Powers, nor Things present, nor Things to come, shall separate me from thy Love.*

2. A *Semicolon* separates betwixt the bigger Parts or Branches of the same Sentence, and directs us to rest while we can tell three; as, *Wo to them that call Evil Good, and Good Evil; that put Darkness for Light, and Light for Darkness; that put Bitter for Sweet, and Sweet for Bitter.* And especially where there is a sort of Opposition between the one and the other; as, *And such were some of you; but ye are washed, but ye are justified, &c.*

3. A *Colon* divides between two or more Sentences that belong to the same Sense, and have any proper Connection with one another; and it requires a Pause a little longer than a *Semicolon*; as, *My Soul followeth hard after thee: thy Right Hand upholdeth me.*

But let it be noted, that a *Colon* and a *Semicolon* are often used one for the other, especially in our Bibles.

4. A *Period*, or full Stop, shows either the Sense, or that particular Sentence to be fully finished, and requires us to rest while we can tell five or six, if the Sentence be long; or while we can tell four, if it be short: as, *Rejoice evermore. Pray without ceasing. In every thing give Thanks. Quench not the Spirit.*

The Notes of Affection are these two :

1. Interrogation? 2. Exclamation!

1. A Note of *Interrogation* requires as long a Stop as a *Period*, and is always used when a Question is asked; as, *What Advantage bath a Jew? or what Profit is there of Circumcision?*

2. A Note of *Exclamation* (or as some call it, *Admiration*) requires also a Stop as long as a *Period*, and betokens some sudden Passion of the Mind, as admiring, wishing, or crying out; as, *O that I might have my Request! Alas! Alas! How is the City fallen!*

The other Marks used in Reading are these twelve :

- | | |
|--------------------|---------------------|
| 1. Apostrophe ' | 7. Section § |
| 2. Hiph'en - or = | 8. Ellipsis -- or — |
| 3. Parenthesis () | 9. Index ⌈ |
| 4. Brackets [] | 10. Asterisk * |
| 5. Paragraph ¶ | 11. Obelisk † |
| 6. Quotation “ ” | 12. Caret ^ |

1. *Apostrophe* (or, as it may be written in English, *Apostropy*) is set over a Word where some Letter is left out ; as, 'tis, 'bro', lov'd, fear'd, for it is, tthrough, loved, feared.

2. An *Hypben* joins two Words together, which make a Compound, as *Coach-man*, *Apple-pye*; or if a Line end in the middle of a Word, 'tis used to shew that those divided Syllables should be joined together in Reading, and make but one Word.

3. A *Parenthesis* is used to include something that is not necessary to the Sense, but brought in by the by, to explain or illustrate it ; as, *To their Power (I bear Record) they were willing of themselves. I know that in me (that is, in my Flesh) dwelleth no good Thing.*

Note, That before and after a *Parenthesis* you must stop as long as at a *Comma*; and the Words inclosed in the *Parenthesis*, must be pronounced with a little different Sound of Voice sometimes.

4. *Brackets*, or *Crotcets*, are used to include a Word or two which is mentioned in the

the Sentence, as the very Matter of Discourse; as, *The little Word [Man] makes a great Noise in the World.*

These *Brackets* are also used sometimes to include a part of a Sentence that is cited from another Author, sometimes to inclose a Word or Sentence that is to be explained, and sometimes the Explication itself; as, *When David said, [Thou wilt shew me the Path of Life] be foretold the Resurrection of Christ*, Psal. xvi.

III.

Note, That *Brackets* and *Parentheses* [] and () are often used for one another without Distinction.

5. A *Paragraph* is thus marked, ¶ and is used chiefly in the Bible, to distinguish a new Paragraph, or where another Sense or Subject begins, or some new Matter.

6. A *Quotation* is marked with reversed *Comma's*, thus “; and is used when something is repeated or quoted out of another Author, both at the beginning of the Quotation, and at the beginning of every Line of it; as, *An old Philosopher said*, “I carry all my Goods “about me.”

7. A *Section* § is used for the same Purpose in other Books, as a *Paragraph* ¶ is in the Bible. *Sections* are made for dividing Chapters of any Book into several Parts.

Note, At the End of a *Paragraph*, or at the End of a *Section*, the Reader must make a little longer Stop, or Pause, than he does at a common *Period*.

8. *Ellipsis*

8. *Ellipsis*, (or, as some call it, *A Blank Line*) is used when part of the Word is left out and concealed, as *D*— of *B*—*m* for *Duke of Buckingham*: or when part of a Sentence or Verse, &c. is omitted or wanting, either in the beginning or the end, as — *that I may recover Strength before I go hence* — *Psal. xxxix. 13.*

When Part of a Book or Chapter is lost, it is often marked thus ***.

9. *Index*, or *Hand*,  points to something very remarkable, that should particularly be taken notice of.

10. *Asterism* or *Asterisk** a Star, and

11. *Obelisk* or *Dagger* †, and other Marks, such as *Parallels* || and |||. &c. refer the Reader to something in the Margin.

12. A *Caret* is made thus ^, and is set under the Line, where some Word or Syllable is left out, which is commonly written above the Line, and should be read where this Note stands,

and
as in *fear God, honour the King.*

But this is used only in Writing, not in Printing, and it is called *Interlining*.

It may not be amiss to add here that crooked Line which is usually called *Braces* ~~, whose Design is to couple two or more Words or Lines together, that have a relation to one Thing; thus,

The Letter A has { a long
a short
or
a broad } Sound.

And it saves the Writer the Trouble of repeating the same Word, or Words.

'Tis used also sometimes in Poetry, when three Lines have the same Rhyme or Ending ; as,

*Not all the Skill that Mortals have,
Can stop the Hand of Death, or save
Their Fellow-Mortals from the Grave.*

}

That there are also some other *Marks* that belong to single Words, and not to Sentences ; but these are seldom used except in particular Books, especially such as treat of Grammar, Spelling, Poesy, &c. (*viz.*)

Dialysis " over two Vowels, to show they must be pronounced in distinct Syllables, as *Raphæl*.

Circumflex ^ over a long Syllable, as *Euphrâtes*, *Theſſalonica*, *Aristobûlus*.

Accent ' to show where the Stress or Force of the Sound must be placed, as *cónſtant*, *Cón-tempt*.

A *Double Accent* " shows the following Consonant is pronounced double, as *bá-nísh*.

C H A P. XIV.

Directions for Reading.

BEFORE I give any Directions to *Scholars*, I would take the Freedom here to propose one to the *Teacher*; and that is, That what Lessons soever he appoints the Child to spell or read, he should sometimes spell or read that very Lesson before the Child; whether it be the Tables of Syllables, or Words, or Names, or Verses in the Bible or Testament; or whether it be a News-Paper, an Oration, a Dialogue, Poetry, &c. And let him observe the Stops, read slow, give the proper Accents distinctly to every Word, and every Part of the Sentence.

Children that have a tolerable Ear, will take in the Sounds well, and imitate their Master's Voice, and be secured against an ill Turn of Voice, or unhappy Tone, by this Method; and they will better learn to pronounce well whatsoever they read by this Imitation, than by a mere Correction of their Faults, without any Example.

If the Master keeps several Scholars to the same Lesson, this may be done with Ease; for all may attend in their own Books while the Master spells or reads.

The chief *Directions* which should be given to Learners, in order to read and pronounce well, are such as these.

1st Di-

1st Direction. Be sure you take due Pains in learning to pronounce common single Words well, by attaining a perfect Knowledge of the Nature and Sound of the Vowels and Consonants, and especially the Double Consonants, and the Diphthongs: then it will be a very easy Matter to join the Syllables together in reading harder and longer Words, and to join Words together in reading Sentences.

2d Direction. If you do not certainly know any Word at first Sight, do not guess at it, lest thereby you get a Habit of mis-calling Words, and reading falsely; but be sure to spell every Word and Syllable before you pronounce it, if you are not acquainted with it.

I confess it does not appear so well, when you are reading in Company, to spell Letter by Letter; therefore spell any strange long Word you meet with in your Mind, Syllable by Syllable, and pronounce it slowly, step by step; and thus you may read the longest Word in the World easily, as *Ma-ber-sha-lah-sha-baz*, Isa. viii. 1. But this is merely an Indulgence to those who are not able to read better.

3d Direction. Have a care of putting *Hem's*, and *O's*, and *Ha's*, between your Words; but pronounce every Syllable distinct and clear, without a long drawling Tone.

Let the Tone and Sound of your Voice in *Reading* be the same as it is in *Speaking*; and do not affect to change that natural and easy

Sound wherewith you *speak*, for a strange, new, aukward Tone, as some do when they begin to *read*; which would almost persuade our Ears that the *Speaker* and the *Reader* were two different Persons, if our Eyes did not tell us the contrary.

4th Direction. Take heed of hurrying your Words or Syllables over *in haste*, lest thereby you are led to *flutter*, or *stammer*, in speaking or reading; 'tis better to read slow at first: but most Chidren, when they come to read well, are in danger of too much *Hurry* and *Speed* in their Pronunciation, whereby many of the lesser Syllables are ready to be cut off or lost, and the Language becomes a kind of *Gibberish*, and is scarce to be understood.

5th Direction. Children may be taught to let their Voice in *reading* be *so loud*, as that every one in the same Room may hear and understand; but *not loud enough* to reach the next Room, if the Doors be shut. The Reader's Voice should be such as may give a clear and distinct Sound of every Syllable to those who must hear, let the Subject or Matter be of any kind whatsoever; but if it be any thing passionate or affecting, the Voice may be raised a little higher.

6th Direction. Make proper Stops and Pauses, according as the Points direct; as the *Comma*, *Semicolon*, *Colon*, and *Period*; by which the Hearers will better understand all that you read, and you will have time to take breath to continue in reading. But

But be sure to make no Stops where the Sense admits of none ; and take care to avoid that faulty Custom of reading all the short little Words quick, and the solid and longer Words of a Sentence very slow : for such a Reader, by the *Jerks* and *Starts* of his Voice, destroys the Sense, and suffers no Hearer to understand it.

7th Direction. As the Accent, or Stress of the Voice, must be placed on the proper Syllable in pronouncing each Word, so a proper Accent must be given to such Words in a Sentence, whereby the Force and Meaning of that Sentence may best appear. This is called the *Emphasis*.

The Notes of *Interrogation*, *Admiration*, &c. are often useful to direct where the *Emphasis* must be placed ; which shall be farther explained in the next Chapter.

8th Direction. Consider what the Subject is which you read, and let your Voice humour the Sense a little.

Where the Subject is merely *Historical*, as a *News-Paper*, or a *Story*, or any Relation of what was done, there you should not vary the Accents very much, nor affect so strong and passionate a Pronunciation, as you ought to do where the Subject is *affecting* or *persuasive* ; as in an *Oration*, an *Exhortation*, or the more *Practical* Parts of a *Sermon*.

Where the Sense is *grave* and *solemn*, especially if it be in the way of *Instruction*, or *explaining* any Point of Difficulty, let your

Voice be more slow, and pronounce every Word very distinctly ; but where the Subject is some *familiar, easy, and pleasant* Matter, let your Pronunciation be a little more speedy : But still remember, that to read too fast, is a greater Fault, at all times, than to read too slow, supposing that the *Accents* and *Emphasis* be well observed.

9th *Direction.* Attend with Diligence when you hear Persons who read well : observe the Manner how they pronounce ; take notice where they give a different Turn to their Voice ; mark in what sort of Sentences, and in what Parts of any Sentence, they alter the Sound ; and then endeavour to imitate them. Thus you will learn a graceful Cadence of Voice in *Reading* ; as you may learn the Change of the Notes in *Singing*, by Rote, as well as by Rule, and by the Ear, attending to the Teacher, together with the Eye fixed upon the Book of Tunes.

10th *Direction.* Let those who desire to read gracefully, practise it often in the Presence of such as have an harmonious Ear, and understand good Reading ; and let them be willing and desirous to be corrected.

Let the Master once or twice a Week appoint his best Scholars to read some Oration, some affectionate Sermon, some Poetry, some News-Paper, some familiar Dialogues, to show them how to pronounce different sorts of Writing, by correcting their Mistakes.

Though

Though I would advise young Persons to read aloud even sometimes in private, in order to obtain a graceful Pronunciation ; yet I would not have them trust only to their *private Reading* for this purpose, lest they fall into some foolish and self-pleasing Tones, of which their own Ears are not sufficient Judges, and thereby settle themselves in an ill Habit, which they may carry with them even to old Age, and beyond all Possibility of Cure.



C H A P. XV.

Of the Emphasis or Accent which belongs to some special Word or Words in a Sentence.

IT has been said already, that as that Force of the Voice which is placed on the proper Syllable in each Word, is called the *Accent* ; so that Stress or Force of Sound that is laid on a particular Word in a Sentence, is called the *Emphasis*.

The Word on which the Stress is laid, is called the *Emphatical Word*, because it gives Force, and Spirit, or Beauty, to the whole Sentence ; as in *Nebemiah vi. 11. Should such a Man as I flee?* The little Word *I* is the most *emphatical*, and requires the Accent.

To place an *Emphasis* upon any Word, is only to pronounce that Word with a peculiar

Strength of Voice above the rest. But if the Word be of two Syllables, then the accented Syllable of the *emphatical* Word must be pronounced stronger than otherwise it would be, and not any new or different *Accent* placed upon that Word. As in this Question, *Did you travel to London, or to York, last Week?* The first Syllable in *London*, and the Word *York*, must both be pronounced with a strong Sound, because the *Emphasis* lies on those two Words.

And upon this Consideration it is, that we use the Words *Accent* or *Emphasis* indifferent-
ly, to signify the Stress that must be laid on any Word in a Sentence, because both are usual-
ly placed on the same Syllable.

Yet if it happen that there be a plain opposition between two Words in a Sentence, whereof one differs from the other but in part, as *righteous* and *unrighteous*; *form*, and *re-form*, or *conform*; *proper* and *improper*; *just* and *unjust*; then the Accent is often removed from its common Place, and fixed on that first Syllable in which those Words differ; as *If I would form my Manners well, I must not conform to the World, but rather réform it.* *The Just must die as well as the unjust.* Whereas if these Words *unjust* or *conform* stood by themselves in a Sentence, without such an Opposition, the Accent would lie on the last Syllable; as *I would never conform to their unjust Practices.*

As

As there may be two *Accents* upon one Word, so there may be or three *Emphases* in one Sentence ; as *James is neither a Fool, nor a Wit, a Blockhead, nor a Poet.* Now in this Sentence, *Fool, Wit, Blockhead, Poet,* are all emphatical Words.

The great and general Rule to find out which is the emphatical Word in a Sentence, is this ; *Consider what is the chief Design of the Speaker or Writer;* and that Word which shews the chief Design of the Sentence, is the *emphatical Word* : for 'tis for the sake of that Word, or Words, the whole Sentence seems to be made.

There might be some particular Rules given to find the *Emphatical Word*, such as these :

1st, When the Question is asked, the Emphasis often lies on the *questioning Word*, such as, *who, what, when, whither* ; as, *Who is there? What is the Matter? Whither did you go?* But 'tis not always so ; as, *Who was the strongest, or the wisest Man?* In which Sentence, *wisest* and *strongest* are the Emphatical Words.

2^{dly}, When two Words are set in Opposition one to the other, and one of them is pronounced with an *Emphasis*, then the other should have an *Emphasis* also ; as, *If they run, we will run, for our Feet are as good as theirs.* In this Sentence *they* and *we*, *ours* and *theirs*, are the Emphatical Words.

In reading a Discourse which we know not before, sometimes we happen to place the *Emphasis* very improperly ; then we must

read the Sentence over again, in order to pronounce it with a proper Sound: But when a Person speaks his own Mind, or reads a Discourse which he is acquainted with, he scarce ever gives the *Emphasis* to the wrong Word.

To make it appear of how great Importance it is to place the *Emphasis* aright, let us consider, that the very Sense and Meaning of a Sentence is oftentimes very different, according as the *Accent* or *Emphasis* is laid upon different Words; and the particular Design of the Speaker is distinguished hereby, as in this short Question, *May a Man walk in at the Door now?* If the *Emphasis* be laid upon the Word *Man*, the proper Negative Answer to it is, *No, but a Boy may.* If the *Emphasis* be laid on the Word *walk*, the Answer is, *No, but he may creep in.* If the *Emphasis* be put on the Word *Door*, the Answer will be, *No, but he may at the great Gate.* And if the *Emphasis* be placed on the Word *now*, the negative Answer is plainly this, *No, but he might Yesterday.* And let us but consider how impertinent either of these Answers would be, if the Inquirer did not lay the *Emphasis* on the proper Word, that should give the true Meaning of his Question.

Take the utmost Care therefore, in Reading, to distinguish the *Emphatical Word*; for the Beauty and Propriety of Reading depends much upon it: and that every Reader may fully understand me, I would lay down these
four

four particular Rules concerning the Emphasis.

1st. Carefully avoid Uniformity of Voice, or reading without any Emphasis at all; like a mere ignorant Boy, who knows not what he reads, expressing every Word with the same Tone, and laying a peculiar Force of Sound no where: for such an one pronounces the most pathetic Oration, as though he were conning over a mere Catalogue of single Words.

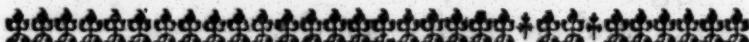
2dly. Do not multiply the Accents, nor change the Tone of your Voice so often as to imitate Singing or Chanting; for this is another Extreme, and as faulty as the former. The Reader should not make new Emphases beyond the Design of the Writer: and therefore,

3dly. Take heed of laying a Stress or Accent on Words where there ought to be none. Some Persons have got a very unhappy Custom of placing a strong Sound on Words, not so much according to their Sense, as according to the Length of the Sentence, and the Capacity of their Breath to hold out in pronouncing it: therefore you shall find them strengthen their Tone perhaps at the End of every Line or Comma; and others shall do it perhaps only at a Colon, or a Period. Now, though towards the End of the Sentence the Voice should usually suffer an agreeable Turn, yet not always grow louder; for the Emphatical Word may stand perhaps in the middle
of

of the Sentence, where there is no Stop at all.
But this leads me to the *fourth Rule*.

4thly. *Have a care of omitting the Accent, or Emphasis, where it ought to be placed;* for this will make the Sentence lose all its Force, and oftentimes conceal the Meaning of it from the Hearer.

Perhaps I have been too tedious here; but if these Rules are not observed in *Reading*; the Speech of the finest Orator, with all the noblest Ornaments of Eloquence, will become flat, and dull, and feeble, and have no Power to charm or persuade.



C H A P. XVI.

Observations concerning the Letters in printed Books, and in Writing.

1. **T**HE Twenty four Letters are called the *Alphabet*, because *Alpha*, *Beta*, are the Names of the two first Greek Letters *A* and *B*. *Note*, That the great Letters are called *Capitals*, and the others *Small*.

2. The round, full, and upright Print, is called the *Roman*, as, *Father*. The long, narrow, and leaning Letters, are called *Italic*, or *Italian*, as, *Father*. The old Black Letter is called the *English*, as *Father*.

3. In most Books both the *Roman* and *Italic* are used, but in the old *English* Letter few

few Things are printed now-a-days, besides Acts of Parliament, Proclamations, &c.

4. Books that are printed in the *Roman Letter*, allow such Parts as these to be printed in the *Italic*, (viz.)

(1.) The *Preface*, and sometimes the *Index*, or *Table* of the Matters contained in the Book.

(2.) The Titles or Arguments of the several Chapters, Sections, or Pages.

(3.) Examples to any Rules that are laid down.

(4.) Words of any foreign Language that are cited or mentioned.

(5.) Such Sentences as are cited from other Authors, or the Speeches or Sayings of any Person.

(6.) Those Words that have the chief Place or Force in a Sentence, and are most significant and remarkable; where the *Emphasis* is placed.

(7.) Where any Word or Words are made the very Matter of the Discourse, or are explained, those Words are printed often in the *Italic*; or else the Explication of them is so; as, the Name of a *Cannon* is given to a *Great Gun*.

Note, That if a Book, or Chapter, or Preface, &c. be printed in the *Italic Letter*, then all these things before-mentioned are printed in the *Roman*.

Note also, That most of those things which ought to be put in a different Letter in *Print*, ought to have a Stroke drawn under them in *Writing* or be written in a different Hand, or (at least) they should be included in *Crotchets* for Distinction sake.

C H A P. XVII.

Of Great Letters.

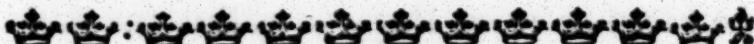
THE last Observation concerning Letters, is this, That *Capital*, or Great Letters are never used among the Small, in the Middle or End of Words, but only at the Beginning of a Word ; and that in the Cases following.

1. At the beginning of any Writing, Book, Chapter, Paragraph, &c.
2. After a Period, or any full Stop, when a new Sentence begins.
3. At the beginning of every Line in Poetry, and every Verse in the Bible.
4. At the beginning of Proper Names of all sorts, whether of Persons, as *Thomas* ; Places, as *London* ; Ships, as *The Hope-well* ; Titles and Distinctions of Men and Women, as *King*, *Queen*, *Bishop*, *Knight*, *Lady*, *Esquire*, *Gentleman*, *Sir*, *Madam*.
5. All the Names of God must begin with a great Letter, as *God*, *Lord*, the *Eternal*, the *Almighty* ; and also the *Son* of God, the *Holy Spirit*.
6. A Citation of any Author, or Saying of any Person, which is quoted in his own Word, begins with a Capital ; as, *The Fool bath said in his Heart*, There is no God.
7. Where whole Words or Sentences are written in Capitals, something is expressed extraordinary

traordinary remarkable ; as, *I AM THAT I AM, is the Name of God.* Whole Words also are written in Capitals, in the Titles of Books, for Ornament sake.

When *I* or *O* are single Words, they must always be writ in Capitals, as, *I read, O brave!*

9. It has also been the growing Custom of this Age in printing of every thing, but especially Poetry or Verse, to begin every Name of a thing (*which is called a Noun Substantive*) with a Great Letter ; though I cannot approve it so universally as it is practised.



C H A P. XVIII.

Observations concerning the Size, Pages, Titles, &c. in printed Books.

1. **B**OOKS are said to be printed in *Folio*, in *Quarto*, in *Ottavo*, or in *Twelves*, or sometimes in *Twenty-fours*.

Books in *Folio*, are those wherein a whole Sheet makes but two Leaves ; in *Quarto*, a Sheet makes four Leaves ; in *Ottavo* eight Leaves ; and in *Duodecimo*, or *Twelves*, twelve Leaves, &c.

2. A *Page* in a Book, is all that is written, or printed on one Side of a Leaf.

3. A *Line* signifies all the Words that stand in one Rank, from the left Hand of the Page to the right.

4. But

4. But when the Page is divided into several Parts from the Top to the Bottom, one of those Parts is called a *Column*; as in Bibles, Testaments, News-Papers, Dictionaries, all Tables or Catalogues of Words.

5. The Spaces on the Side, or Bottom of the Page, are called the *Margin*, whether they be empty, or have Notes in them, which are called *Marginal Notes*.

6. The first Page of every Book, which gives an Account what that Book treats of, is called the *Title Page*; and the first Part of it is usually written or printed in Capitals.

7. The Word or Sentence that stands over the Head of every Page, is called the *Running Title*.

8. The Word that is written on the Bottom of the Page, at the right Hand, is called the *Catch Word*, and is repeated again at the beginning of the next Page, to show that the Pages are printed in true Order, and follow one another aright.

9. The great or small Letters and Figures that stand under many of the Pages, are *Marks* of the *Printer*, chiefly for the Use of the *Book-binder* to number the Sheets? as, A, B, C, note the *1st*, *2^d*, and *3^d* Sheet, &c:

10. Where a Line begins shorter than the rest, with a great Letter, it is called a *new Paragraph*.

11. As *Chapters* are Parts of a *Book*, so *Sections* are sometimes made Parts of a *Chapter*, and *Paragraphs* are Parts of a *Section*.

12. The

12. The Words or Sentences written just before the Beginning of a Chapter, or Section, are called the *Contents* of it, or sometimes the *Argument*.



C H A P. XIX.

Observations in reading the Bible.

1. **T**HE Bible is divided into the *Old Testament* and the *New*, and each of these divided again into several Books, as the Book of *Genesis*, the Book of *Exodus*, &c. The Books into Chapters, (*viz.*) I, II, III, &c. and the Chapters into Verses, 1, 2, 3, &c.

2. There is generally a *Period* at the end of every Verse, though the Sense sometimes is not compleat; and oftentimes a *Colon* in the middle of a Verse, instead of a *Semicolon* or *Comma*; especially in the Old Testament.

3. This Mark ¶ is usually put at the beginning of every *Paragraph*, as we took notice before.

4. In the Bible those Words only are printed in a different or *Italic Letter*, which are not found in the original *Hebrew* or *Greek*; but the Translators have added them, to compleat the Sense, or to explain it: and therefore Proper Names are not distinguished by a different Print, but by a great Letter at the beginning.

5. In

5. In the Old Testament, where [LORD] is written all in Capitals, the Word in the *Hebrew* is *Jehovah*: Where it is written in small Letters, [Lord] it is some other Word in the Hebrew, as *Adón*, or *Adonai*, &c.

6. In Bibles with marginal Notes, let these three Things be observed.

(1.) The little Letters a, b, c, d, placed between the Words, refer to other Texts of Scripture in the Margin that have a like Sense; and these are called *References*.

(2.) An *Obelisk*, or *Dagger* †, is used to shew what are the Words, or literal Expressions of the *Hebrew* or *Greek*, which the Translators have a little altered, to render them proper *English*.

(3.) A *Double Stroke* or *Parallel* ||, is used to show how the Words may be differently translated.

Lastly, It is an useful thing also to remark, that the very same Names are spelled different Ways in the *Old Testament* and in the *New*; because the Words in the Old Testament are much according to the *Hebrew*, from whence they are translated, and the New are spelled according to the *Greek*. See the Seventh Table.

C H A P. XX.

Of Reading Verse.

THERE are two Ways of writing on any Subject, and these are *Prose* and *Verse*; or, in other Words, *Plain Language* and *Poetry*.

Prose is the common Manner of Witing, where there is no necessary Confinement to a certain Number of Syllables, or placing the Words in any peculiar Form.

English Verse generally includes both *Metre* and *Rhyme*.

When every Line is confined to a certain Number of Syllables, and the Words so placed, that the Accents may naturally fall on such peculiar Syllables as make a sort of Harmony to the Ear ; this is called the *Metre*.

When two or more Verses, near to each other, end with the same, or a like Sound, the Verse is said to have *Rhyme*.

Take these Examples.

*I've tasted all the Pleasures here,
They are not lasting, nor sincere.
To eat and drink, discourse and play,
To-morrow as we do to-day :
This beaten Track of Life I've trod
So long, it grows a tedious Road.*

Sir R. Blackmore.

Or

Or thus :

*Patience a little longer hold,
A while this mortal Burden bear ;
When a few Moments more are told,
All this vain Scene will disappear :
Immortal Life will follow this,
And Guilt and Grief be chang'd for endless Joy
and Bliss.*

Sir R. B.

Sometimes a *Double Rhyme* is used, and the two last Syllables chime together ; but this is seldom admitted, except in comical, pleasant, or familiar Verse : as,

*What made thee, Tom, last Night so merry ?
Was it good Ale, or good Canary ?*

Sometimes *English Verse* is written without *Rhyme*, and is called *Blank Verse*. For Instance of this, take the Description of Hell in Milton's admirable Poem, called *Paradise Lost* :

*Regions of Sorrow, doleful Shades, where Peace
And Rest can never dwell : Hope never comes,
That comes to all ; but Torture without end
Still urges ; and a fiery Deluge fed
With ever-burning Sulphur unconsum'd.*

But in this sort of Verse the *Metre* is observed, as much as if it had *Rhyme* also.

In

In *English* Metre the Words are generally so disposed, that the Accent may fall on every second, fourth, and sixth Syllable ; and on the eighth, and tenth, and twelfth also, if the Lines are so long. The first six Lines of Sir Richard Blackmore's excellent Poem, called *Prince Arthur*, happen to give us an Instance of this without one Variation.

*I sing the Briton and his gen'rous arms,
Who vers'd in Suff'rings, and the rude Alarms
Of War, reluctant left his native Soil,
And undismay'd sustain'd incessant Toil,
Till led by Heav'n propitious be return'd,
To bless the isle which long his absence mourn'd.*

Now because *English* Verse generally takes this Turn, ignorant Persons are ready to imagine that it must be so universally, and that it is absolutely necessary to give this sort of Sound to every Line in Poesy, and to lay a Stress upon every second Syllable ; whereas there is a great deal of just Liberty and Variation, which Poesy allows in this Case, without destroying the Harmony of the Verse, and indeed it adds a Beauty and Grace to the Poetry, sometimes to indulge such a Variety, and especially in the first and second Syllables of the Line.

But for want of this Knowledge, most People affect to read Verse in a very different Manner from Prose ; and they think it not sufficient to place a common Accent, but lay

lay a very hard and unnatural Stress on every other Syllable; and they seem to stop and rest on it, whether the natural Pronunciation of the Words will allow it or no. By this means they give a false and wretched Accent to many Words, and spoil good *English*, to make it sound like Verse in their Opinion. In short, they would not only read the Song, but give it a Tune too.

Let the following Instance be given, wherein one of these mistaken Readers will be guilty of this Fault in a shameful Degree.

Note. I have placed the Accents in this Example, not where they ought to lie, but where such a common Reader would place them.

*Angéls invísbilé to Sénse,
Spreading their Pínions fór a Shiéld,
Are thé brave Souldiers bést Défénce,
When Cánnons ín long órder sháll dispénde
Terriblé Slaughtér roúnd the Fiéld.*

What an hideous Harmony doth this Stanza make on the Lips of such a Pronoucer!

The great and general Rule therefore of reading *English* Verse, is to pronounce every Word, and every Sentence, just as if it were Prose, observing the Stops with great Exactness, and giving each Word and Syllable its due and natural Accent; but with these two small *Allowances*, or Alterations.

I. At the end of every Line, where is no Stop, make a Stop about half so long as a Com-

Comma, just to give Notice that the Line is ended.

II. If any Words in the Line happen to have two Sounds, chuse to give that Sound to it which most favours the Metre and the Rhyme.

To favour the Metre, is to read two Syllables distinct, or to contract them into one, according as the Metre requires; as the Word *glittering* must make three Syllables in this Line;

All glittering in Arms be stood.

But in the following Line it makes but two; as,

All glitt'ring in bis Arms be stood.

The *Metre* also is favoured sometimes by placing the Accent on different Syllables in some few Words that will admit of it; as the Word *Avenue* must have the Accent on the first Syllable in this Line,

Wide ávenues for cruel Death.

But in the next Line it must be accented on the second Syllable; as,

A wide Avénue to the Grave.

To favour the Rhyme, is to pronounce the last Word of the Line so as to make it chime with the Line foregoing, where the Word admits of two Pronunciations: as, *Were*

*Were I but once from Bondage free,
I'd never sell my Liberty.*

Here I must pronounce the Word *Liberty*,
as if it were written with a double *ee*, *Liber-tee*, to rhyme to the Word *free*.

But if the Verse ran thus ;

*My Soul ascends above the Sky,
And triumphs in her Liberty :*

The Word *Liberty* must be sounded as
ending in *i*, that *Sky* may have a juster Rhyme
to it.

But whether you pronounce *Liberty* as tho'
it were written with *ee* or *i*, you must still
pronounce that last Syllable but feebly, and
not so strong as to misplace the Accent, and
fix it on the last Syllable.

So in this Verse ;

*Unbind my Feet, and break my Chain,
For I shall ne'er rebel again.*

Here you must give the Diphthong *ai* its
full Sound, in the Word *again*; but it must
be pronounced *agen* in the following Verse;
as,

*Put Daniel in the Lions Den,
When he's releas'd, he'll pray aga.*

Now

Now having made these two small *Allowances*, if the Verse does not found well and harmonious to the Ear when it is read like *Prose*, the Fault must be charged on the *Poet*, and not on the *Reader*; for it is certain that those Verses are not well composed, which will not be read gracefully according to the common Rules of Pronunciation.

Make an Experiment now in the Lines before-mentioned, and if you read them like *Prose*, you will find the Justness of the natural Accent is maintained in every Word, and yet the Harmony or Music of the *Verse* sufficiently secured.

*Angels invisible to Sense,
Spreading their Pinions for a Shield,
Are the brave Souldiers best Defence,
When Cannons in long order shall dispense
Terrible Slaughter round the Field.*

I might take notice here, that there are two other kinds of Metre in *English*, besides this common Sort, where the Accent is supposed to lodge on every second Syllable.

One sort of *uncommon Verse*, is when the Line contains but seven Syllables, and a pretty strong Accent lies on the first Syllable in the Line, and on the third, fifth, and seventh; as,

*Glitt'ring Stones, and golden Things,
Wealth and Honours that have Wings,*
D Ever.

*Ever flutt'ring to be gone,
I could never call my own :
Riches that the World bestows,
She can take, and I can lose ;
But the Treasures that are mine,
Lie afar beyond her Line.*

The other sort of *uncommon Verse* has a quick and hasty Sound, and must have the Accent placed on every third Syllable. Matters of Mirth and Pleasantry are the Subject of this Sort of Song; and but seldom is it used where the Sense is very solemn and serious. Take this Instance of it :

*'Tis the Voice of the Sluggard : I bear him com-
plain,
You have wák'd me too soón, I must slumber a-
gain.
As the Doór on its Hinges, so be on his Béd,
Turns bis Sides and bis Shóulders, and bis heávy
Head.*

In this last Line the natural and proper Accent lies not on the Word *bis*, where the Verse seems to require it; but on the Word *heávy*: Yet it happens to have a sort of Beauty in it here, to keep the natural Accent, and thereby you shew the *Heaviness of the Sluggard* more emphatically, while he suffers not the Verse to run swift, and smooth, and harmonious.

Thus

Thus let the Poesy always answer for itself, but the Reader should keep true to the natural Accent. And, in general, it must be still maintained that the common Rules of reading Prose, hold good in reading all these kinds of Poetry: Nor is the Reader obliged to know before-hand what particular kind of Verse he is going to read, if he will but follow the common Pronunciation of the *English Tongue*; let him but humour the Sense a little, as he ought to do in Prose, by reading swift or slow, according as the Subject is grave or merry; and if he has acquainted himself a little with Verse, and practised the reading of it, where the Poet has performed his Part well, the Lines will yield their proper Harmony.

Thus it appears to be a much easier matter to read Verse well, than most People imagine, if they would but content themselves to pronounce it as they do common Language, without affecting to add new Musick to the Lines, by an unnatural Turn and Tone of the Voice.



C H A. P. XXI.

General Directions for Spelling and Writing true English.

ALL the Rules that can possibly be given, for spelling *English Words* a-
D 2 right,

right, can never make the Scholar perfect in this Work, without diligent Observation of every Word in the Books which he reads; and by this means alone Thousands have attained a good Degree of Skill in it: Yet considerable Assistance towards this Art may be given to Children, and those that are unlearned, by some general *Methods*, and some *particular Rules*.

The *General Directions for true Spelling*, are these :

1st Direction. Pronounce the Word plain, clear, distinct, Syllable by Syllable; give the full Sound to every Part of it, and write it according to the longest, the hardest, and harshest Sound in which the Word is ever pronounced; as *A-pron*, not *Apurn*; *Cole-wort*, not *Collut*, &c.

The Reason of this Rule is this: Most Words were originally pronounced as they are written; but the Pronunciation being something long and rough, difficult and uneasy, they came to be pronounced in a more short and easy way for Conversation, by the leaving out some Letters, and softning the Sound of others: So, for instance, *join* is pronounced *jine*; *Purse* is pronounced *Pus*; *balf* is pronounced *haf*; *Mar-ri-age*, *Marrage*; *Na-ti-on*, *Nashun*; *Vic-tu-als*, *Vittles*: But the way of writing these Words remains still the same.

2d General Direction. When Scholars begin to read pretty well, let the Master take their

their Books out of their Hands, after they have read their Lessons, and then ask them to spell the easier or the harder Words of it, such as he judges suitable to their Capacities, or their Improvement.

Two Scholars, when they have read their own Lessons, may ask each other to spell the Words of them, and thus improve themselves; or any two Persons of advanced Years, who are sensible of their own Defects.

3d General Direction. Let there be a *Spelling Exercise* appointed twice a Week, at least, for the whole School; and, by degrees, let the Master ask them to spell every Word in some well-collected Catalogues, and the Tables in this Book; and let them be encouraged by gaining superior Places in their Rank, as *Captain*, *Lieutenant*, &c. according as they spell most Words right.

Two or three Scholars may use these Tables of Words in a sort of Sport or Play, and when they ask each other to spell them, he that misses not one in ten or twenty, shall gain a Pin, or two Pins, or a Marble, or what other Toy they think proper, never exceeding the Value of a Farthing.

4th General Direction. When Scholars begin to write well, let several of them be appointed to write a Page, or a Column out of these, or any other Tables of Words, and sometimes out of the Bible, or any other Book, and well observe how every Word is

spelt: Then let the Master take all their Books and Papers away, and himself, or one of the best Scholars, read and pronounce all the Words distinctly, and let all the rest write them down, and be encouraged, or reproved, according to the Number of Faults.

Any two Persons may do this for their own Improvement: and the Reason why I give this Direction, is, because once writing a Line, impresseth it more upon the Memory than three or four Readings.

5th General Direction. Read over the Chapters of this Book, from the *third* to the *tenth*, with Diligence, and remark how the Vowels and Consonants are sounded in different sort of Words, *English* or *Foreign*; and learn to write them accordingly: Observe where they keep their proper Sound, and where they change it.

Take particular Notice also what Letters are silent, and not pronounced at all; and remember to put in those Letters in Writing, though you leave them out in Reading.

6th General Direction. In your younger Years especially, take all proper Opportunities for writing, and be careful to spell every Word true: This may be done by the Help of some small *English Dictionary*, where the Words are put down in the Order of the Alphabet; and if you doubt of the spelling of any Word, write it not without first consulting the *Dictionary*.

The best Dictionary that I know for this purpose, is entitled, *A New English Dictionary, &c.* by J. K. The Second Edition, 1713, in a small Octavo.



C H A P. XXII.

Particular Rules for Spelling and Writing true English.

A Great part of the *English Tongue* is so irregular in the Letters and Composition of it, that it would require almost as many *Rules* to spell by, as there are *Words* to be spelled: But there are several other *Words* that may be reduced into some Ranks and Order, and the Scholar may be assisted toward the Spelling them aright, by the Observations, and the *Rules* following:

The certain *Rules* are these:

1. *ch* at the end of a Word, after a short Vowel, always takes *t* before it, as *catchb*, *fetchb*, *pitchb*, *botcb*, *Dutcb*; except some very few common Words, as *mucb*, *suckb*, *richb*, *whicb*.

2. A Vowel sounding long before a single Consonant, requires an *e* at the end, as *Fate*, *where*, *mine*, *Bone*, *Tune*: But very seldom after a double Consonant or a Diphthong, except after the Letters *c* soft, *g* soft, *s*, *x*, *z*,

D 4 and

and *v* Consonant, as in *Voice*, *Fence*, *range*,
House, *rouze*, *carve*, *twelve*.

3. Where *g* has a soft Sound after a short Vowel, *d* generally must go before it; as *Badger*, *Hedge*, *Ridge*, *Lodge*, *Cudgel*.

4. Wheresoever *g* is sounded hard after a long Vowel in the end of a Word, *ue* must follow it, as *Plague*, *Intrigue*, *prorogue*; and in all foreign Words, as *Catalogue*, *Synagogue*, &c.

5. *gb* is written instead of *g* in *gbess*, *gbittar*, *agbast*, *gbastly*, *Ghost*; and *gu* in the Words following, *Guard*, *Guest*, *Guide*, *Guile*, *Guilt*, *Guinea*, *Guise*, and their Compounds and Derivatives, as *beguile*, *disguise*, *guilty*, &c.

6. *k* at the end of a Word after a short Vowel, always takes *c* before it, as *crack*, *knock*, *Neck*, *sick*, *Duck*.

7. Double *l* is always used at the end of Words of one Syllable after a single Vowel, as *call*, *full*, *fill*, *smell*, *roll*, *poll*.

8. Double *s* most usually ends a Word after a Vowel that sounds short, as *pass*, *Goodness*, *miss*, *toss*: except a few common Words of one Syllable; as, *as*, *was*, *yes*, *is*, *bis*, *this*, *us*, *thus*: except also when *s* or *es* is added to a Word, as *Horse*, *Horses*; *kiss*, *kisses*; *despise*, *despises*; *dye*, *dyes*.

9. A long *s* is never used at the end of a Word, nor just after a short *s*, in Writing or Printing.

10. The Sound of *us*, at the end of a Word of more than one Syllable, is written
ous,

ous, in Words purely *English*, as *righteous*, *piteous*, *cautious*, &c.

The *Observations* which cannot be reduced to any *certain Rules*, are these :

1. Observe when a single Vowel is sounded, whether the Word be written with a Diphthong or no, as *Bread*, *Heart*, have a Diphthong ; but *fed*, *part*, have not.

2. Observe the Words where *ch* has the proper *English Sound*, as *Child*, *patch*, *suck* ; and where it is sounded hard, and written instead of *k*, as *School*, *Stomach*, *Character*, &c. or where it is sounded like *sh*, as in *French Words*, *Chaise*, *Machine*, *Chagrine*, &c.

3. Observe where *sc* is written instead of *c* soft, or *s* ; as *Science*, *Disciple*, *scent*, *ascent*, *Conscience*, &c.

4. Observe where *pb* is written instead of *f* ; as *Physick*, *Philosophy*, *Triumph*, *Campbire*, &c.

5. Observe where *que* is written instead of *k*, as *oblique*, *antique*, *Masque*, &c.

6. Observe where *rb* is written for *r*, as *Rheum*, *Rhetorick*, *Myrrb*, *Catarrb*, &c..

7. Observe how the Sound of *ʃbi*, before a Vowel, is written ; whether with *ci*, as *vicious* ; or *sci*, as *Omniscient* ; or *ʃbi*, as *Fashion* ; or *ʃi*, as *Vision* ; or *ʃʃi*, as *Passion* ; or *ti*, as *Condition*. But remember where that *ʃb* sounds hard like *zb*, 'tis always written with a single *s*, as *Vision*, *Decision*, *Occasion*, *Confusion*.

8. Observe where *y* is written for *i*, as *Presbyter*, *Synagogue*, *Rbyme*, *Type*, *Myrtle*, *Pbyfick*, and many others.

9. Observe where *x* is sounded before *ion*, most times *it* must be written, as *Afflition*, *Destruction*; but not always, as *Crucifixion*, *Complexion*, and *Reflexion*, which is sometimes spelled *Reflection*.

10. Observe, in the last place, that Compound and Derivative Words are generally spelled as their Primitives are, as *guile*, *beguiles*; *knock*, *knocked*; *catch*, *catcher*; *rich*, *richer*; *call*, *calling*.

The chief Exception is in the Final *e*, (*viz.*) if the first, or the primitive Word in a Compound or a Derivative end in *e*, that *e* is often left out; as *take*, *taking*; *write*, *writing*; *House*, *Houshold*; *Horse*, *Horsman*: But sometimes it must be written, as *where*, *whereof*; *bere*, *berein*; *Peace*, *peaceable*: which no Rules can so well determine, as a general Acquaintance with the *English Tongue*.

Note also, that if the primitive Word end in *y*, it may be most times changed into *i*, as in *marry*, *Marriage*; *marryed*, or *married*; but not in *marrying*, where *i* follows it.

To provoke all my Readers to observe these Directions, let them know, that 'tis for want of Skill in this Art of Spelling, that so many Women in our Age are ashamed to write, and thus forget the Art of Writing it-self for want of Practice: and if several Men, whose

whose Businesſ constrains them to write frequently, could but know the ridiculous Faults of their own Spelling, they would be ashamed to be ſo exposed. Diligent Attendance to these Directions, and due Care in younger Years, would prevent these Inconveniences.



C H A P. XXIII.

*Observations concerning the various Ways of
Spelling the same Word.*

THOUGH far the greatest Part of English Words are spelled but one way, yet there are ſome that ſeem to admit of two Manners of Spelling; for which these following Rules may be given for our Observation.

1. *ee* is ſometimes written for *ie*, in the middle of a Word, as *Niece*, *Neece*; *Piece*, *Peece*; *Belief*, *Beleef*; *Thieves*, *Theeves*.

2. *in* is changed for *en*, at the beginning of a Word, as *ingage*, *engage*; *inquire*, *enquire*; *indanger*, *endanger*; *indure*, *endure*; *intangle*, *entangle*.

3. *im* is also changed for *em*, as *employ*, *employ*; *imbattle*, *embattle*; *imbezzle*, *embezzle*; *imbarque*, *embarque*.

4. *k* may be left out after *c*, in Words borrowed from the *Latin*, as *Publick*, *Public*; *Musick*, *Music*; *Logick*, *Logic*; *Pedantick*, *Pedantic*.

5. *el* is sometimes written for *le*, at the end of some Words, as *Cattle*, *Cattel*; *Battle*, *Battel*.

6. *oa* is turned sometimes into long *o*, and *e* final, as *Coal*, *Cole*; *Cloak*, *Cloke*; *Smoak*, *Smoke*; *groan*, *grone*; *Shoar*, *Shore*.

7. *or* is often written where *our* was wont to be written, as *Labour*, *Labor*; *Honour*, *Honor*; *Favour*, *Favor*; *Conquerour*, *Conqueror*.

8. Among other Letters which are now-a-days omitted by some Writers, *p* between *m* and *t* is often left out; as *Presumption*, *Pre-sumption*; *Attempt*, *Attemt*: so in *Affumption*, *Contempt*, *Contemtuous*, *Temptation*, &c.

9. *Pb* is changed into *f* many times, as *Pbanfy*, *Pbanatic*, *Pbantastic*, *Pphantom*, *Pbrenzy*, *Pblegm*, *Sulphur*, *propane*; for which are written *Fancy*, *Fanatic*, &c.

10. *que* is changed into *k*, or *ke*; as *Barque*, *Traffique*, *Masque*, *Flasque*, *Relique*, *Cbecquer*, *Casquet*, *Musquet*, are often written *Bark*, *Traf-fick*, &c.

11. *re* or *er* are written indifferently in these Words; *Theatre*, or *Theater*: so *Metre*, *Meter*; *Centre*, *Center*; *Sepulcbre*, *Se-pulcher*.

12. *s* is turned sometimes into *z*, in such Words as *Razor*, *Scissors*, *Brazier*, *Losenge*, *Ex-ercise*, *chaftise*, *devise*, *Enterprise*; which may be written *Razor*, *Scizars*, *Exercize*, *Enter-prize*, &c.

There are also many other Words where *c* is made frequently to supply the Place of *s*; but 'tis by no means proper, though 'tis very common; as in *dispence*, *Suspence*, *Sence*, *Recompence*, *Pretence*, &c. all which Words ought to end in *se*, as *dispense*, *suspense*, *sense*, &c.

13. *ti*, or *ci*, are written in these Words, *antient*, *vitious*, *gratiouſ*, *pretious*, *ſpatious*, &c. as *ancient*, *vicious*, &c.

14. *ugb* may be left out in *thougħ*, *tho'*; *tħrough*, *thro'*; and in *tħought*, *brought*, &c. with an *Apostrophe* in the room of them, as *tħo't*, *bro't*, &c.

15. *ugb* is sometimes changed for *w*, as in *Yew*, *Plow*, *Bow*, *thorow*, *enow*; for *Yeugh*, *Plough*, *Bough*, *thorough*, *enough*.

Upon the Word *enough* there is this Observation made, that, when it signifies a *sufficient Quantity*, 'tis written always with *ugb*, and pronounced *enuff*: as, *There is Wine enough*. But when it signifies a *sufficient Number*, 'tis oftentimes both pronounced and written *enow*; as, *There are Bottles enow*.

16. *ul*, or *wl*, is turned into *ll* in these Words, *rowl*, *roll*; *powl*, *poll*; *scrowl*, *scroll*; *controul*, *controll*.

17. Many Words are written with *u* after a Vowel, which used to be written with *w* heretofore, as *Noun*, *Nown*; *Ground*, *Growth*; *sour*, *sowr*; *caul*, *cawl*; *lour*, *lowr*.

18. Words whose Sounds end in *i*, were once written with *ie*, now with *y*, as *fie*, *fly*; *bloodie*, *bloody*; *Victorie*, *Victory*: some are written either with *ie*, or *ye*, as *die*, *dye*; *lie*, *lye*; *tie*, *tye*: others only with *y*, as *my*, *tby*, *by*: others chiefly with *ye*, as *Rye*, *Pye*; as Custom pleases.

19. It may be observed in general, that *i* and *y* are written for one another indifferently in many Words, as *Lion*, *Lyon*; *Tiger*, *Tyger*; *Praise*, *Prayfe*; *Toil*, *Toyl*; *said*, *sayd*; *paid*, *payd*.

20. Some Words are written either with a double or a single Consonant in the middle, as well as in the end; as *Aray*, *Array*; *Orange*, *Orrange*; *Forage*, *Forrage*; *later*, *lat-ter*; *Mat*, *Matt*; *rot*, *rott*; *scof*, *scoff*; *Sum*, *Summ*: and Words of several Syllables ending in *l*; as *hopefull*, *hopeful*; *speciall*, *spe-
cial*; *naturall*, *natural*.

I dare not pretend to maintain that both these Ways of Spelling the same Words in this Chapter, are learnedly right, and critically true: Nor do I write now for Scholars and Criticks; but many of the Learned have been wisely negligent in these lesser Matters, and not wasted their Time in long and deep Researches after an *e*, or an *i*, an *s*, or a *z*: and they have taken the liberty to spell these Words different Ways; and many times, in imitation of the *French*; have left out useless Letters by way of Refinement: I confess the Derivation of those Words is hereby lost. But
after

after all, *Custom*, which will be the Standard of Language, has rendered both these Methods of Spelling tolerable, at least to the Unlearned.

For the Words which are not reduced to any of these Rules, see the sixth Table.

There are also several *English Proper Names* which Men spell different Ways; as *Elisabeth*, or *Elizabeth*; *Estber*, or *Hester*; *Nathanael*, or *Nathaniel*; *Humfry*, or *Humphrey*; *Antbony*, or *Antony*; *Gaspar*, or *Jaspar*, *Hierom*, or *Jerom*, *Giles*, or *Gyles*, *Katherine*, or *Catherine*; *Britain*, or *Brittain*. But I shall not make a distinct Table of them here; Observation will sufficiently teach them.

I shall conclude this Chapter with one Remark, (*viz.*) That in old Writings, and in Books printed long ago, you find many needless Letters used in spelling several Words, which are left out in modern Books and Writings; as for instance, the Words which we write *Son*, *Gun*, *Sap*, *press*, *Goodness*, *tho'*, *Body*, *doth*, *doſt*, &c. were once written *Sonne*, *Gunne*, *Sappe*, *prefſe*, *Goodneſſe*, *thougħ*, *Boddy* or *Boddie*, *doeth*, *doeft*; and a thousand other Instances there are of the like kind, wherein modern Writers have shortened the manner of Spelling, by leaving out such Letters as are not pronounced.

C H A P. XXIV.

Catalogues of Words pronounced or written in such a Way as cannot be reduced to Rules, &c.

IN learning to read and write *English*, we shall find several Words, whose Accent, Pronunciation, and Spelling, are not easy to be brought under any certain Rules; and these can only be learnt by long Observation, or by *Tables* or *Catalogues* drawn up for this End.

There are several other Things also that relate to Reading and Writing, which cannot well be taught otherwise than by *Tables*; such are *Abbreviations* and *Contractions* in Writing and in Speaking, whereby two or three Letters are made to signify one or two Words, or more, as *A. M.* or *M. A. Master of Arts.* So *Numbers*, as one, two, three, &c. which are marked with Letters, as *I, II, III,* &c. or with particular *Characters*, as *1, 2, 3,* &c. Various other *Letters* and *Marks* also are used to signify whole Words, as *l.* for *Pounds*; *oz.* for *Ounces*; *&c.*, or *&*, for *and*; which may be learnt by the following Tables.

TABLE

T A B L E I.

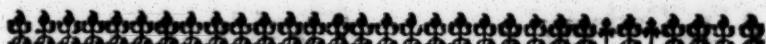
A Table of Words accented on different Syllables, according to the Custom of the Speaker, even when they are used to signify the same Thing.

| | |
|---------------|---------------|
| A'cademy | Académie |
| A'ceptable | Acceptable |
| A'dmirable | Admirable |
| Advêrtisement | Advertisement |
| A'ttribute | Attribute |
| A'venue | Avénue |
| Cónfessor | Conféssor |
| Cóntemptible | Contémptible |
| Cóntrary | Contráry |
| Cóntribute | Contribute |
| Cónverse | Convérsé |
| Cónversant | Convérsant |
| Córollary | Coróllary |
| Córrosive | Corrófive |
| Córruptible | Corráuptible |
| Concúpiscence | Concupíscence |
| Délectable | Deléctable |
| Dístribute | Distríbute |
| Gázette | Gazétte |
| Oéconomy | Oecónomy |
| Réfractory | Refráctory |
| Súccessor | Succéssor |
| Tóward | Towárd |
| U'tensil | Uténsil |

With some others.

Note,

Note, I do not suppose both these Ways of Pronunciation to be equally proper; but both are used, and that among Persons of Education and Learning in different Parts of the Nation; and Custom is the great Rule of Pronouncing; as well as of Spelling, so that every one should usually speak according to Custom.



T A B L E II.

A Table of Words which are accented on the first Syllable when they signify the Name of a Thing; but on the latter Syllable, when they signify an Action. The first is a Noun, the second a Verb.

| <i>Nouns.</i> | <i>Verbs.</i> |
|-----------------------|-------------------|
| T O be A'bſent | T O abſent |
| An A'ccent | To accént |
| An A'ttribute | To attribute |
| A Cément | To cemént |
| A Cóllect | To colléct |
| A Cómpound | To compóund |
| A Cónduct | To condúct |
| The Cónfines | To confine |
| A Cónflict | To conflíct |
| A Cóncert | To concért |
| A Cónfort | To consórt |
| A Cóntest | To contést |
| A Cóntract | To contráct |
| A Cónvert | To convért |

A Dé-

| | |
|---------------|--------------|
| A Désert | To desért |
| A Férent | To fermént |
| Fréquent | To frequént |
| I'ncense | To incénse |
| An O'bjet | To objéct |
| An O'verthrow | To overthrów |
| A Prémise | To premíse |
| A Présent | To presént |
| A Próject. | To projéct |
| A Rébel | To rebél |
| A Récord | To record |
| Réfuse | To refúse |
| A Súbject | To subjéct |
| A Tórmant | To tormént |
| An U'nite. | To unite |

Note here, That *Names* derived from these *Verbs*, are accented as the *Verbs* are, as, *to fermént* *ferménting*; *to colléct*, a *Colléctor*; *to objéct*, an *Objection*, &c.



T A B L E III.

A Table of other Words pronounced different Ways, when they are used in different Senses.

| | |
|-------------------------------|----------------------------|
| A N Abuse, or In-jury; | To abuse, or do In-jury. |
| Born, or carried; | Born, or brought forth. |
| A Bow to shoot; | To bow, or bend. |
| Can't for cannot; | Cant, unintelligible Talk. |

Close,

| | |
|------------------------------------|--|
| <i>Close, or near ;</i> | <i>To Close, or Shut, or End.</i> |
| <i>To conjure as Witches do ;</i> | <i>To conjure, make one swear.</i> |
| <i>Crowd, a Throng ;</i> | <i>Crow'd, or did crow.</i> |
| <i>Human, like a Man ;</i> | <i>Humáne, or kind.</i> |
| <i>Gállant, brave ;</i> | <i>A Gallánt, a Courtier, or Suiter.</i> |
| <i>Job, a Name ;</i> | <i>A Job of Work.</i> |
| <i>Lead, a Metal ;</i> | <i>To lead, or guide.</i> |
| <i>A Minute, part of an Hour ;</i> | <i>Minúte, or small</i> |
| <i>Muse, to meditate ;</i> | <i>Muse, or Song.</i> |
| <i>Précendent, going before ;</i> | <i>A Précendent, or a Pattern.</i> |
| <i>To Read a Book ;</i> | <i>I have read.</i> |
| <i>Sow, a female Hog ;</i> | <i>To sow, Seed or Corn.</i> |
| <i>To tear in Pieces ;</i> | <i>A Tear in weeping.</i> |
| <i>Use, or Interest ;</i> | <i>To use, or employ.</i> |
| <i>Won't, will not ;</i> | <i>Wont, or Custom.</i> |

Note, The Words Haste, Past, Bath, Breath, Cloth, and such others, when they are pronounced long, should have the e final added to the End : as Hasté, Paste, Bathe, Breathe, Clothe : and therefore they are not to be spelled the same way.

T A B L E

T A B L E. IV.

A Table of Words, the same or nearly alike in Sound, but different in Signification and in Spelling.

| | | |
|----------|---|--|
| A | Bel, Cain's Brother Able, powerful Accedence, a Book Accidents, Chances Account, Esteem Accompt, Reckoning Achor, a Valley Acorn, of an Oak Acre, of Land Advice, Counsel Advise, to counsel Ale, Malt-Liquor Ail, to trouble All, every one Awl, to bore Holes Alehoof, an Herb Aloof, at a distance Allay, to diminish Alloy, of Metal Alley, a narrow Passage Ally, Confederate Allow'd, granted Aloud, with a Noise Altar, for Sacrifice | Alter, to change Ant, a Pismire Aunt, Uncle's Wife Are, be Air, we breathe E'er, ever Heir, eldest Son Errand, [?] a Message Arrand, ^S a Message Arrant, notorious Arras, Hangings Harras, to trouble Ascent, going up Assent, Agreement Assistance, Help Assistants, Helpers Augur, a Soothsayer Augre, for Carpenters Axe, to cut Wood Acts, Deeds Bacon, Hog's Flesh Baken, baked Beacon, to give notice of Enemies Beckon, to wink Bail, a Surety |
| | Bale, | |

| | |
|-------------------------|--------------------------------|
| Bale, of Cloth or Silk | Boor, a Country-Fellow |
| Bald, without Hair | Bore, to make a Hole. |
| Bawl'd, cry'd out | Bolt, the Door |
| Ball, any round thing | Boult, Meal |
| Bawl, to cry aloud | Bow, to bend |
| Barbara, a Woman | Bough, a Branch |
| Barbary, a Country | Boy, a Lad |
| Barberry, a Fruit. | Buoy, Bwoy, to bear up |
| Bark, of a Tree, | Bread, to eat |
| Barque, a Ship | Bred, brought up |
| Beau, a Fop | Breeches, to wear |
| Bow, to shoot | Breaches, broken Places |
| Bear, a Burden | Bruit, a Report |
| Bare, did Bear | Brute, a Beast |
| Bare, naked | Burrow, a Hole in the Earth |
| Bear, a wild Beast | Borough, a Corporation |
| Bass, part of Musick | By, near |
| Base, mean | Buy, for Money |
| Baiz, Cloth | Brews, he breweth |
| Bays, Bay-Trees | Bruise, to break |
| Be, are | Cain, Adam's Son |
| Bee, with Honey | Cane, a Sbrub |
| Beer, to drink | Call, by Name |
| Bier, to carry the Dead | Cawl, Caul, over the Bowels |
| Bel, an Idol | Cannon, a great Gun |
| Bell, to ring | Canon, a Rule |
| Berry, a small Fruit | Capital, chieft |
| Bury, a Corpse | Capitol, a Tower in Rome |
| Blew, did blow | Career, full Speed |
| Blue, a Colour | Carrier, that carrieth |
| Board, Plank | Cellar, |
| Bor'd, a Hole | |
| Boar, a Beast | |

| | |
|-------------------------|------------------------|
| Cellar, under Ground | Courant, a Messenger |
| Seller, that selleth | Current, passable |
| Censer, for Incense | Currants, Corinth, |
| Censor, a Reformer | Fruit |
| Censure, Judgment | Creek, of the Sea |
| Centuary, an Herb | Crick, in the Neck |
| Century, 100 Years | Cousin, near Relation |
| Centry, a Guard | Cozen, to cheat |
| Chair, to sit in | Cymbal, an Instrument |
| Chare, a Job of Work | Symbol, a Mark |
| Choler, Rage | Cyprefs, a Tree |
| Collar, for the Neck | Cyprus, an Island |
| Cornhill, in London | Cruse, a little Vessel |
| Cornwall, a County | Cruise, sail near the |
| Cieling, of a Room | Shore |
| Sealing, setting a Seal | Cygnet, a young Swan |
| Cittern, an Instrument | Signet, a Seal |
| Citron, a Fruit | Deign, to vouchsafe |
| Clause, of a Sentence | Dane, of Denmark |
| Claws, of a Bird or | Dam, to stop |
| Beast | Damn, to condemn |
| Coarse, not fine | Dear, of great Value |
| Course, Race, or Way | Deer, in a Park |
| Coat, a Garment | Decent, becoming |
| Cote, a Cottage | Descent, going down |
| Comet, a blazing Star | Deep, low in the Earth |
| Commit, to do | Diepe, a Town in |
| Common, public | France |
| Commune, to converse | Defer, to put off |
| Council, an Assembly | Differ, to disagree |
| Counfel, Advice | Desert, Merit |
| Cou'd, was able | Desart, or Desert, a |
| Cud, of Cattle | Wilderness |
| | Dew, |

| | |
|------------------------|---------------------------------------|
| Dew, from Heaven | Exercise, Labour |
| Due, a Debt | Exorcise, to conjure |
| Do, to make | Fain, desirous |
| Doe, a Female Deer | Feign, to dissemble |
| Dough, Paste or Leaven | Faint, weary |
| Done, acted | Feint, a Pretence |
| Dun, a Colour | Fair, comely |
| Devices, Invention | Fare, a customary Price |
| Devizes, in Wiltshire | Feed, to eat |
| Doer, that doth | Fee'd, rewarded |
| Door, of an House | Fellon, a Whitlow |
| Dragon, a Beast | Felon, a Criminal |
| Dragoon, a Soldier | File, a Smith's Tool |
| Draught, of Drink | Foil, to overcome |
| Drought, Driness | Fillip, or Fillop, with the Finger |
| Ear, for Hearing | Philip, a Man's Name |
| E'er, ever | Fir, Wood |
| Year, twelve Months | Furr, of a Skin |
| Early, betimes | Floor, Ground |
| Yearly, every Year | Flour, for Bread |
| Earth, the Ground | Flower, of the Field |
| Hearth, of a Chimney | Forth, abroad |
| Easter, a Feast | Fourth, in Number |
| Esther, the Queen | Foul, nasty |
| Eaten, devour'd | Fowl, a Bird |
| Eton, a Town's Name | Fourm, to sit on |
| Eminent, famous | Form, Shape, |
| Imminent, over head | Francis, a Man's Name |
| Enter, go in | Frances, a Woman |
| Interr, to bury | Frays, Quarrels |
| Envy, Hatred | Froise, fry'd Meat |
| Envoy, a Messenger | Gall, |

| | |
|-------------------------|------------------------------|
| Gall, bitter Substance | Herd, of Cattle |
| Gaul, a Frenchman | Heard, did hear |
| Genteel, Graceful | Hard, difficult |
| Gentile, Heathen | Here, in this Place |
| Gentle, quiet | Hear, to hearken |
| Gesture, Carriage | Hie, make haste |
| Jester, a merry Fellow | High, lofty |
| Gilt, with Gold | Hoy, a sort of Ship |
| Guilt, of Sin | Him, that Man |
| Glutinous, sticking | Hymn, a Song |
| Gluttonous, Greedy | Hire, Wages |
| Grate, of Iron | Higher, more high |
| Great, large | His, of him |
| Grater, for the Nutmeg | Hiss, like a Snake |
| Greater, larger | Hoar, Frost |
| Greave, a Boot | Whore, a lew'd Woman |
| Grave, solemn | Hole, Hollowness |
| Groan, to sigh aloud | Whole, perfect |
| Grown, increased | Holloo, or ho ! ho ! to call |
| Grot, a Cave | Hallow, to make holy |
| Groat, four Pence | Hollow, not solid |
| Hail, to salute | Holy, pious |
| Hale, to draw along | Wholly, entirely |
| Hare, a Beast | Home, House |
| Hair, of the Head | Whom ? what Man ? |
| Heir, eldest Son | Holm, Holly |
| Harsh, cruel | Hoop, for a Barrel |
| Hash, to mince Meat | Whoop, to cry out |
| Hart, a Beast | Hue, Colour |
| Heart, the Seat of Life | Hew, to Cut |
| Haven, a Harbour | Hugh, a Man's Name |
| Heaven, on high | I, my self |

| | |
|------------------------------|-----------------------------|
| Eye, to see with | Lain, or Layn, did lie |
| Idle, lazy | Lane, a narrow Pas- sage |
| Idol, an Image | Latin, old Roman |
| I'll, I will | Latten, Tin |
| Ile, in the Church | Lattice, of a Window |
| Isle, an Island | Lettice, a Woman's Name |
| Oil, of Olives | Lettuce, an Herb |
| Employ, work | Lease, of a House |
| Imply, to signify | Leash, three |
| In, within | Lees, Dregs of Wine |
| Inn, for Travellers | Leopard, a Beast |
| Incite, to stir up | Leper, one leprous |
| Insight, Knowledge | Leaper, that leapeth |
| Ingenious, of sharp Parts | Lessen, to make less |
| Ingenuous, candid | Lesson, a Reading |
| Joyft, a Beam | Left, for fear |
| Joyce, a Man's Name | Leaft, smalleſt |
| Ketch, a Ship | Liquorish, dainty |
| Catch, to lay bold | Liquorice, a sweet Root |
| Kill, to murder | Lier, in wait |
| Kiln, for Bricks | Lyer, a Teller of Lies |
| Kind, good-natur'd | Limb, a Member |
| Coin'd, as Money | Limn, to paint |
| Kifs, to salute | Loath, abhor |
| Cis, Saul's Father | Loth, unwilling |
| Knave, dishonest | Line, Length |
| Nave, of a Cart Wheel | Loyn, of Veal |
| Knight, by Honour | Lo, behold |
| Night, the Evening | Low, bumble |
| Lade, the Water | Lose, to suffer Loss |
| Laid, or Layd, placed | Loofe, |

| | |
|-------------------------------------|-----------------------------|
| Loose, slack | Might, Strength |
| Lower, to let down | Moat, a Ditch |
| Lowr, to frown | Mote, in the Eye |
| Made, finish'd | More, in Quantity |
| Maid, a young Woman | Mower, that mows |
| Main, the chief | Moor, or Marsh, |
| Mane, of a Beast | Naught, bad |
| Male, not Female | Nought, nothing |
| Mail, Armour | Nay, not |
| Manner, Custom | Neigh, as a Horse |
| Manor, a Lordship | Near, or neer, nigh |
| Marsh, watry Ground | Ne'er, or ne're, never |
| Mesh, or Mash, the Hole of a Net | Neither, none of the two |
| Mayor, of a Town | Neather, lower |
| Mare, Female Horse | No, denying |
| Mead, a Meadow | Know, understand |
| Mede, one of Media | New, not old |
| Mean, of little Value | Knew, understood |
| Mein, or Mien, Af- peet | None, not one |
| Meat, to eat | Known, understood |
| Meet, fit | Neal, barden Glass |
| Meet, come together | Kneel, bend the Knees |
| Mete, to measure | Nap, sleep |
| Message, Business | Knap, of Cloth |
| Messuage, a House | Nit, young Louse |
| Mews, for Hawks | Knit, make Hose |
| Muse, to meditate | Nag, a Horse |
| Mile, by Measure | Knag, a Knot |
| Moil, to labour | Nell, Elenor |
| Mite, small Money | Knell, for Funeral |
| | Not, denying |
| | Knot, to untie |
| | E 2 |
| | Ore, |

| | |
|-----------------------|---|
| Ore, of Gold | Pique, a Quarrel |
| Oar, of a Boat | Pint, half a Quart |
| O'er, over | Point, a Stop |
| Of, belonging to | Place, of abode |
| Off, at a Distance | Plaife, a Fish |
| O, as O brave | Plait, the Hair |
| Oh! alas | Plate, of Metal |
| Owe, to be indebted | Plumb, the Fruit |
| One, in Number | Plum, a leaden Weight |
| Won, at play | Pole, a long Stick |
| Own, to acknowledge | Poll, Neck |
| Order, Rank | Porcelain, or Porcelane, a sort of China Ware |
| Ordure, Dung | Purflain, an Herb |
| Our, of us | Pour, as Water |
| Hour, sixty Minutes | Power, Might |
| Palate, in the Mouth | Practice, Exercise |
| Pallet, a little Bed | Practise, to exercise |
| Pale, a Colour | Pray, to beseech |
| Pail, a Vessel | Prey, a Booty |
| Pall, a funeral Cloth | Presence, being here |
| Paul, a Man's Name | Presents, Gifts |
| Pain, or Grief | Princes, King's Sons |
| Pane, of Glass | Princefs, the King's Daughter |
| Parson, of a Parish | Principal, chief |
| Person, some Body | Principle, the first Rule |
| Peal, upon the Bells | Profit, Advantage |
| Peel, the Outside | Prophet, a Foreteller |
| Pear, a Fruit | Prophecy, foretelling |
| Pair, a Couple | Prophefy, to foretel |
| Pare, to cut | Quire, |
| Peter, a Man's Name | |
| Petre, Salt | |
| Pick, to chuse | |

| | |
|-------------------------------|-----------------------|
| Quire, of Paper | Rie, sort of Corn |
| Choir, of Singers | Rye, in Sussex |
| Quarré, of Glass | Wry, crooked |
| Quarry, of Marble | Ring, the Bells |
| Rack, to torment | Wring, the Hands |
| Wreck, of a Ship | Rite, a Ceremony |
| Rain, Water | Right, just and true |
| Reign, rule as King | Wright, a Workman |
| Rein, of a Bridle | Write, with a Pen |
| Raisin, dry'd Grape | Rode, did ride |
| Reason, Argument | Road, the Highway |
| Raise, to set up | Row'd, did row |
| Rays, Sun-beams | Roe, a kind of Deer |
| Race, to run | Row, a Rank |
| Raise, to blot out | Rome, a City |
| Raze, to demolish | Rheum, Humour |
| Red, a Colour | Room; part of a House |
| Read, did read | Rote, by Custom |
| Reddish, somewhat red | Wrote, did write |
| Rhadish, a Root | Wrought, work'd |
| Reed, a Sbrub | Rough, not smooth |
| Read, in a Book | Ruff, a Band |
| Relick, a Remainder | Roof, Top of a House |
| Relict, a Widow | Sail, of a Ship |
| Rere, the Back-part | Sale, bargaining |
| Rear, to erect | Saver, that saveth |
| Rest, Quiet | Savour, a Smell |
| Wrest, to turn or twist | Sea, Water |
| Rhyme, or Rhythm, in Verse | Say, speak |
| Rime, a freezing Mist | Seem, appear |
| Rice, a sort of Corn | Seam, that is sown |
| Rise, Advancement | Scene, of the Stage |
| | Seen, beheld |

| | |
|----------------------------|--------------------------|
| Seas, great Waters | Sum, the Whole |
| Seize, to lay hold | Son, a Man Child |
| Cease, to leave off | Sun, the heavenly |
| Sent, did send | Light |
| Scent, a Smell | Soon, quickly |
| Shew, to make appear | Swoon, to faint |
| Shoe, for the Foot | Sword, a Weapon |
| Ship, for Sailing | Soar'd, did soar |
| Sheep, a Beast | Sore, an Ulcer |
| Shoar, a Prop | Soar, to mount up- |
| Shore, the Sea-Coast | wards |
| Shown, did shew | Stare, to look earnestly |
| Shone, did shine | Stair, a Step |
| Shread, to mince | Stear, a young Bullock |
| Shred, minced | Steer, to guide a Ship |
| Spred, from Spread, &c. | Stead, Place |
| Sign, a Token | Steed, a Horse |
| Sine, in Geometry | Stile, for Passage |
| Site, Situation | Style, of Writing |
| Cite, to summon | Stood, did stand |
| Sight, seeing | Stud, an Embossment |
| Sink, to go down | Succour, Help |
| Cinque, five | Sucker, a young Twig |
| Slight, to despise | Sue, to make Suit |
| Sleight, Dexterity | Sew, with a Needle |
| Sloe, a sour Fruit | Swoon, to faint |
| Slow, not quick | Sound, Noise |
| Slough, a miry Place | Tail, the End |
| Soal, of a Shoe | Tale, a Story |
| Soul, of a Man | Tare, Weight allow'd |
| Sole, a Fish | Tear, to rend in Pieces |
| Some, a Part | Tare, did tear |
| | Than, in comparing |
| | Then, |

| | |
|------------------------------|------------------------------|
| Then, at that Time | Vein, for the Blood |
| There, in that Place | Valley, a Dale |
| Their, of them | Value, Worth |
| Through, thorow | Volley, of Shot |
| Throw, to cast | Vassal, a Slave |
| Throne, a Seat of State | Vessel, for Liquor |
| Thrown, cast | Vial, or Phial, a Glass |
| Tide, Flux of the Sea | Viol, for Musick |
| Ty'd, made fast | Vice, ill Habit |
| Tile, for covering | Vise, a Skrew |
| Toil, to take Pains | Ure, Practice |
| Time, as Day or Hour | Ewer, a Basin |
| Thyme, a sweet Herb | Your, of you |
| To, unto | Use, to be wont |
| Toe, of the Foot | Ews, Sheep |
| Tow, to draw along | Wade, to go in Water |
| Too, likewise | Weigh'd, in the Bal- ance |
| Two, a Couple | Wail, to lament |
| Told, as a Tale | Whale, a Sea Fish |
| Toll'd, as a Bell | Wale, a Mark of a Whip |
| Tongs, for the Fire | Wane, to decrease |
| Tongues, Languages | Wain, a Waggon |
| Towr, to fly up | Wean, a Child |
| Tower, of Defence | Wait, to look for |
| Tulip, a Flower | Weight, Heaviness |
| Julip, Julap, a Cor- dial | Ware, Merchandise |
| Veil, a Covering | Wear, to put on Clothes |
| Vale, a Valley | Were, was |
| Vain, useless | Wast, to spend |
| Vane, to shew the Wind | Wast, wert |

| | |
|----------------------------|------------------------|
| Way, to walk in | White, of Colour |
| Weigh, to poize | Which, who or what |
| Wey, forty Bushels | Witch, that conjures |
| Weal, Good | Wist, knew |
| Wheal, a Pimple | Whist, Silence |
| Wen, a Swelling | Woe, Misery |
| When, at what Time | Who, which |
| Wet, watry, | Won, did win |
| Whet, to sharpen | One, in Number |
| What, which | Wood, of Trees |
| Wat, Walter | Wou'd, would |
| While, in the mean Time | Yarn, Woolen |
| Wile, a Trick | Earn, to get |
| Whore, a lewd Wo- man | Yern, to compassionate |
| Woer, a Suiter | Ye, yourselves |
| Hoar, Frost | Yea, yes |
| Wight, an Island | Yew, a Tree |
| | Ewe, a Sheep |
| | You, yourself |

This Fourth Table, as well as the Fifth, are borrowed chiefly from Mr. Dyche, who has well distinguish'd those Words in their Spelling, which are distinguish'd, or different in their Signification. Though the Criticks will complain this is not always the truest Spelling, yet I think this Way has a great Advantage to prevent one Word being mistaken for another; which is a Thing of great Moment in Writing.

T A B L E V.

*A Table of Words different in Signification by
the Addition of e Final*

| | |
|----------------------------|---------------------|
| B AD, <i>naught</i> | Cure, to heal |
| Bade, commanded | Dam, to stop Water |
| Ban, a Curse | Dame, a Lady |
| Bane, Ruin | Demur, to delay |
| Bar, a Hindrance | Demure, modest |
| Bare, naked | Din, Noise |
| Bath, a Washing-place | Dine, eat a Dinner |
| Bathe, to wash | Divers, many |
| Bit, small Piece | Diverse, different |
| Bite, with the Teeth | Fat, not lean |
| Breath, Air | Fate, Destiny |
| Breathe, to take Air | Fan, to blow |
| Cag, of Liquor | Fane, Weather-cock |
| Cage, for Birds | Far, at a Distance |
| Can, to be able | Fare, Entertainment |
| Cane, a Staff | Fin, of a Fish |
| Cap, for the Head | Fine, brave |
| Cape, of a Coat | Fir, a Tree |
| Chin, of the Face | Fire, that burns |
| Chine, the Back-bone | Flam, a pretended |
| Cloth, Linen or Wool- | Story |
| en | Flame, of Fire |
| Clothe, or Cloath, co- | Gat, did get |
| ver with Clothes | Gate, a Door |
| Cub, a Whelp | Hast, thou hast |
| Cube, a Die | Haste, Speed |
| Cur, a Dog | Hat, for the Head |
| | Hate, |

| | |
|------------------------|--------------------------|
| Hate, to abhor | One, unit |
| Her, she | Pan, of Earth |
| Here, in this Place | Pane, of Glass |
| Hop, a bitter Fruit | Past, gone |
| Hope, to expect | Paste, Dough |
| Hug, to embrace | Pat, seasonable |
| Huge, very big | Pate, the Head |
| Kin, Relation | Pin, to dress with |
| Kine, the Cows | Pine, to languish |
| Lad, a Boy | Plat, of Ground |
| Lade, to take up Water | Plate, a Metal |
| Lath, for Tiles | Plumb, a Fruit |
| Lathe, for Turners | Plume, a Feather |
| Loth, unwilling | Quit, to leave |
| Lothe, Loath, dislike | Quite, altogether |
| Mad, distracted | Rag, of Cloth |
| Made, done | Rage, Fury |
| Man, in Stature | Rat, a little Beast |
| Mane, of a Horse | Rate, a Price |
| Mar, to spoil | Rid, to deliver |
| Mare, a Beast | Ride, on Horseback |
| Mat, to tread on | Rip, to cut up |
| Mate, a Companion | Ripe, full grown |
| Met, come together | Rob, to steal or plunder |
| Mete, to measure | Robe, long Garment |
| Mop, to wash with | Rod, to strike with |
| Mope, stupid | Rode, did ride |
| Nod, with the Head | Rot, to consume |
| Node, a Knot | Rote, without Knowledge |
| Not, no | Sat, or Sate, did sit |
| Note, observe | Sate, Cloy |
| On, upon | Scarf, |

| | |
|-----------------------|-----------------------|
| Scar, of a Wound | Stripe, a Blow |
| Scare, to affright | Swing, to and fro |
| Scrap, a Bit | Swinge, full Scope |
| Scrape, with a Knife | Them, those |
| Sever, to divide | Theme, a Subject |
| Severe, cruel | Thin, not thick |
| Sham, a Pretence | Thine, of thee |
| Shame, a Disgrace | Trip, to go nimbly |
| Shin, of the Leg | Tripe, the Inwards |
| Shine, to look bright | Tub, of Water |
| Sin, a Fault | Tube, a Pipe |
| Sine, in Geometry | Tun, in Weight |
| Sing, to be merry | Tune, in Musick |
| Singe, to burn | Twin, one of two |
| Sir, Master | Twine, to close about |
| Sire, Father | Van, the Front |
| Sith, since | Vane, a Weathercock |
| Sithe, to mow | Us, we |
| Sooth, Truth | Use, Accustom |
| Soothe, to flatter | War, Fighting |
| Sop, of Bread | Ware, Merchandise |
| Sope, to wash with | Wast, hast been |
| Spit, with the Mouth | Waste, to consume |
| Spite, Malice | Win, to get |
| Stag, a Deer | Wine, to drink |
| Stage, to stand on | Wan, pale |
| Star, in the Sky | Wane, decrease |
| Stare, to gaze | Writ, written |
| Strip, to uncover | Write, with a Pen |

T A B L E VI.

A Table of Words that may be spelled different Ways, which are not easily reduced to any Rules.

| | | |
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| A | Ccrue, Accrew Abricot, Apricot Accompt, Account Afraid, Affraid Ambassador, Embassador. Alembick, Limbeck Ancle, Ankle Accessary, Accessory Alom, Allum, Alum Acrostich, Acrostick Alarm, Alarum Atchieve, Achieve Bachelor, Batchelour Biscuit, Bisket Burden, Burthen Becken, Beckon Bedlam, Bethlehem, or Bethlem. Briar, Brier Balk, Baulk Bucksome, Buxom Bloud, Blood Cabbage, Cabbridge Carrabine, Carbine | Centry, Sentry; or rather, Sentinel Cefs, Sefs, Assess Carret, Carrot, Carrot Camelot, Camlet Chace, Chase Chaldrone, Chauldrone Caldron, Cauldrone Chear, Cheer Checker, Chequer Choir, Quire Clark, Clerk Countrey, Country Cyōn, Scion Glyster, Glister Cyder, Sider Chamois, shammy <i>Gloves</i> Cloath, Clothe Choose, Chuse Connection, Connexion Clod, Clot Crowd, Croud Colledge, College Com- |
|----------|--|--|

| | |
|--|-------------------------------|
| Compleat, complete | Fraight, Freight |
| Cosen, Cozen, <i>to cheat</i> | Foreign, Forreign, Forrein |
| Cousen, Cousin | Gray, Grey |
| Curds, Cruds | Gage, Gauge |
| Cruise, Cruize | Gulf, Gulph |
| Counsellour, Coun- cellour | Gantlet, Gauntlet |
| Damsell, Damosel | Graff, Graft |
| Damsin, Damson, or Damascene | Goal, Jayl |
| Demeans, Demesnes | Goaler, Jaylor |
| Desert, Desart | Gill, Jill |
| Daign, Deign | Guiney, Guinea |
| Dram, Drachm | Guesf, Ghess |
| Eilet, Oilet-holes | Grandure, Grandeur |
| Ensign, Ancient, <i>Skip's Flag</i> | Hainous, Heinous |
| Examin, Examine | Head-ake, Head-ach |
| Extasy, Existasy | Halfer, Hawfer |
| Emerods, Hemor- rhoids | Hiccough, Hiccop or cup |
| Extreme, Extream | Hanch, Haunch |
| Felon, Fellon | Houshold, House- hold |
| Fancy, Phanfy, or Phantasie | Hearse, Herse |
| Faulcon, Falcon | Hatchment, Atchieve- ment |
| Fore-head, Forhead | Julep, Julap |
| Fane, Vane | Imposthume, Apof- tem |
| Fan, Van | Jessamine, Jeſſemin. |
| Farther, Further | Indite, Indict |
| Flix, Flux | Ideot, Idiot |
| Floud, Flood | Launch, Lanch |
| Flea, Flay, or Skin | Lacquay, Lackey |

Lan-

| | |
|-------------------------------|----------------------------|
| Landress, Laundress | Public, Publick |
| Least, least, or smallest | Quoit, Coit |
| Lemmon, Limon | Quoif, Coif |
| Leasure, Leisure | Quoil, Coyl of Ropes |
| Loath, Lothe | Quinsie, Squinancy |
| Leaver, Lever | Reflexion, Reflection |
| Lantern, Lant-horn | Rhyme, Rhythm |
| Landscape, Landskip | Ribband, Ribbon |
| Licorice, Liquorice | Ruin, Ruine |
| Metall, Mettle | Receipt, Receit |
| Murder, Murther | Sattin, Satten |
| Manteau, Mantua- Gown | Sense, Sence |
| Meer, Mere | Sceleton, Skeleton |
| Neer, Near | Shew, Show |
| Orchard, Hortyard | Snipe, Snite |
| Peny, Penny | Scritore, Scritoir |
| Perfwade, Persuade | Surgeon, Chirurgeon |
| Primerose, Primrose | Sextan, Sacristan |
| Pigeon, Fidgeon | Scutcheon, Escutcheon |
| Pretense, Pretence | Sparagras, Asparagus |
| Porrenger, Porringer | Squire, Esquire |
| Priviledge, Privelege | Scimeter, Cymiter |
| Perfue, Purfue | Shooe, Shoe |
| Periwig, Peruque | Sphere, Sphear |
| Profane, Prophane | Santer, Saunter |
| Porridge, Pottage | Steddy, Steady |
| Portmeanteau, Port- mantle | Sive, Sieve |
| Plat, Plot, of Ground | Sithe, Sythe, Scithe |
| Plaister, Plaster | Strait, Straight |
| Poppet, Puppet | Solder, Sodder |
| Phrensy, Frenzy | Scruie, Screw; or Skrew |
| | Soldier, Souldier |
| | Skreen, |

| | |
|--|-----------------------------------|
| Skreen, Screen | Tach, Tack |
| Suddain, Sudden | Taffaty, Taffata |
| Skain, Skean of Thread | Teize, Tease |
| Sovereign, Soverain, <i>or rein, or raign</i> | Terras, Terrace |
| Stirrop, Stirrup | Thirsday, Thursday |
| Subtil, Subtle | Troop, Troup |
| Serjeant, Sergeant | Tonn, Tunn, or Tun |
| Supream, Supreme | Treacle, Triacle |
| Sprain, Strain | Vellom, Vellum, Vel- lam |
| Survey, Surveigh | Vicarage, Vicaridge |
| Syrup, Syrrop | Veil, Vail |
| Spittal, or Spittle, <i>con- tracted from Hos- pital</i> | Viall, Phial |
| Tabacco, Tabaco, To- bacco | Waift, Waste, or <i>Middle</i> |
| | Whay, Whey |
| | Wrack, Wreck |

Note. Let it be observed here (as in the twenty-third Chapter) that both these Ways of spelling all these Words, are not the original and proper Composition of them; but through the Negligence of the learned, and thro' the Prevalence of Custom, both these Ways become common and tolerable.

TABLE

T A B L E VII.

*A Table of Proper Names spelled different Ways
in the Old Testament and in the New.*

| Old Test. | New Test. | Old Test. | New Test. |
|------------|-------------|--------------|-----------|
| A | Haz, Achaz | Kish, | Cis. |
| Ashdod, | Azotus | Molech, | Moloch |
| Baalzebub, | Beelzebub | Melchizedek, | Melchi- |
| Elijah, | Elias | zedec | |
| Elisha, | Elifeus | Naphtali, | Nephtha- |
| Hagar, | Agar | | lim |
| Hamor, | Emmor | Nahshon, | Naasson |
| Hannah, | Anna | Rachab, | Rahab |
| Hezekiah, | Ezechias | Rebekah, | Rebecca |
| Hezron, | Efrom | Rehoboam, | Roboam |
| Haran, | Charran, | Shechem | Sychem |
| Hosea, | Osee | Sampson, | Samson |
| Jacob, | James | Tyrus, | Tyre |
| Jephthah, | Jephthae | Tarshish, | Tarzus |
| Joshua, | Jefus | Uzziah, | Ozias |
| Isaiah, | Esaias | Zebulon, | Zabulon |
| Immanuel, | Emmanuel | Zidon, | Sidon |
| Judah, | Judas, Jude | Zion, | Sion |

And some others.

Note here in general, That Names ending in ab in the Old Testament are turned into as, if they are Men, as Uriah, Urias; Jofiah, Josias, &c. and into a if they are Women, as Sarab, Sara.

T A B L E

T A B L E VIII.

A Table of Words written very different from their Pronunciation.

| Written | Pronounced | Written | Pronounced |
|---|------------|------------------------------|------------|
| A DIEU, <i>Adu</i> | | Autumn, <i>Awtum</i> | |
| Ancient, <i>Ain-chunt</i> | | Awry, <i>A-ri</i> | |
| Almond, <i>Amun</i> | | Balaſt, <i>Ballas</i> | |
| Anife-feed, <i>Annifed</i> | | Balcony, <i>Belcony</i> | |
| Apparitor, <i>Paritur</i> | | Balluſter, <i>Bannifer</i> | |
| Apprentice, <i>Prentis</i> | | Ballad, <i>Ballat</i> | |
| Artichoke, <i>Hartichoke</i> | | Beau, <i>Bo</i> | |
| Apothecary, <i>Potticary</i> | | Beauty, <i>Buty</i> | |
| Answer, <i>Anſur</i> | | Boatswain, <i>Bote-fon</i> | |
| Alchymy, <i>Occamy</i> | | Bosom, <i>Boosom</i> | |
| Anemone, <i>Emmery</i> | | Bureau, <i>Buro</i> | |
| Apoththegm, <i>Apothegm</i> | | Busy, <i>Bizzy</i> | |
| Apron, <i>Apurn</i> | | Busines, <i>Biznes</i> | |
| Apostem, <i>Imposthume</i> | | Bury, <i>Berry</i> | |
| Atchievement, <i>Hatchment</i> | | Buy, <i>by</i> | |
| Atheift, <i>Athift</i> | | Buyer, <i>Byur</i> | |
| Athwart, <i>Atburt</i> | | Carduus, <i>Caredress</i> | |
| Aſthma, <i>Aſma</i> | | Carrion, <i>Carren</i> | |
| Aukward, <i>Awkurd</i> , or <i>Unkurd</i> | | Centaury, <i>Centry</i> | |
| Auricula, <i>Riggolas</i> | | Chaise, <i>Shaze</i> | |
| | | Chariot, <i>Charrut</i> | |
| | | Chorister, <i>Querijſter</i> | |
| | | Circle, <i>Surcle</i> | |
| | | Circuit, <i>Surket</i> | |
| | | Cochineal, <i>Gutchineel</i> | |
| | | Chro- | |

| Written | Pronounced | Written | Pronounced |
|---|------------|--|------------|
| Chronicles, <i>Crunnik'ls</i> | | Ensign, <i>Insine</i> | |
| Cockswain, <i>Cox'n</i> | | Errand, <i>Arrant</i> | |
| Colewort, <i>Collut</i> | | Eschew, <i>Eſku</i> , or <i>Eſchu</i> | |
| Conduit, <i>Cundet</i> | | Ewe, <i>U</i> | |
| Conscience, <i>Conſhunce</i> | | Exchange, <i>Change</i> | |
| Colonel, <i>Curnel</i> | | Exchequer, <i>Checker</i> | |
| Conscientious, <i>Con- ſhensbus</i> | | Eunuch, <i>Unuke</i> | |
| Conſtrue, <i>Conſtur</i> | | Exhort, <i>Exort</i> | |
| Coroner, <i>Crownr</i> | | Eye, <i>I</i> | |
| Courage, <i>Currage</i> | | Farthing, <i>Farden</i> | |
| Courtesy, <i>Curchee</i> | | Fashion, <i>Fashun</i> | |
| Cough, <i>Coff</i> | | Feign, <i>Fain</i> | |
| Coyn, <i>Quine</i> | | Feeſſee, <i>Feeffe</i> | |
| Cuckow, <i>Coocoo</i> | | First, <i>Fust</i> | |
| Cucumber, <i>Cowcum- ber</i> | | Frumenty, <i>Furmitee</i> | |
| Cupboard, <i>Cubburd</i> | | Friendſhip, <i>Frenſhip</i> | |
| Cuſhion, <i>Coofbon</i> | | Guinea, <i>Ginnee</i> | |
| Cypher, <i>Sifur</i> | | Gheſſ, <i>Gefs</i> | |
| Cuiraffier, <i>Kiraffeer</i> | | Ghoſt, <i>Goaſt</i> | |
| Czar, <i>Zar</i> | | Groundſill, <i>Grunſell</i> | |
| Daughter, <i>Dawter</i> | | Gorgeouſ, <i>Gorjus</i> | |
| Debauchee, <i>Deboshee</i> | | Haut-bois, <i>Hoboy</i> | |
| Diamond, <i>Dimun</i> | | Haut-gouſt, <i>Hogo</i> | |
| Dictionary, <i>Dixnery</i> | | Handkerchief, <i>Han- kebur</i> | |
| Dough, <i>Do</i> | | Handſome, <i>Hansum</i> | |
| Dungeon, <i>Dunjun</i> | | Harangue, <i>Harang</i> | |
| Eight, <i>Ait</i> | | Hiccup, <i>Hiccup</i> | |
| Entendre, <i>Antawndre</i> | | Hieroglyphick, <i>Hiro- gliffic</i> | |
| Enough, <i>Anuff</i> | | Hie- | |

Written Pronounced Written Pronounced

| | |
|--------------------------------------|------------------------------|
| Hierarchy, <i>Hirarky</i> | Melancholy, <i>Mallan-</i> |
| Height, <i>Hait</i> , or <i>Hite</i> | <i>colle</i> |
| Housewife, <i>Huzzif</i> | Mastiff, <i>Mastee</i> |
| Honey, <i>Hunnee</i> | Myrrh, <i>Mir</i> |
| Hymn, <i>Him</i> | Medicine, <i>Mets'n</i> |
| Jaundice, <i>Janders</i> | Monkey, <i>Munkee</i> |
| Jeopardy, <i>Jepurdee</i> | Mithridate, <i>Mettre-</i> |
| Jeffamine, <i>Jeffamy</i> | <i>date</i> |
| Joynture, <i>Finture</i> | Monsieur, <i>Mounseer</i> |
| Joyst, <i>Fice</i> | Mortgage, <i>Morgage</i> |
| Jonquill, <i>Funkill</i> | Money, <i>Munnee</i> |
| Iron, <i>Iurn</i> | Nephew, <i>Nevu</i> |
| Island, <i>Ilan</i> | Neigh, <i>Nay</i> |
| Isle, <i>Ile</i> | Nauseous, <i>Nausbus</i> |
| Isthmus, <i>Ismus</i> | Neighbour, <i>Nebur</i> |
| Juice, <i>Fuce</i> | Northwest, <i>Norwest</i> |
| Knowledge, <i>Hnollege</i> | Nuisance, <i>Nusance</i> |
| Knob, <i>Hnob</i> | Nurse, <i>Nes</i> |
| Knuckle, <i>Hnukk'l</i> | Ocean, <i>Oshan</i> |
| Knight, <i>Hnite</i> | Onion, <i>Unnyun</i> |
| Lacquay, <i>Lackee</i> | Owe, <i>O</i> |
| Laughter, <i>Lafter</i> | Ought, <i>Awt</i> |
| League, <i>Leeg</i> | Oat-meal, <i>Otmell</i> |
| Leopard, <i>Lepurd</i> | Pamphlet, <i>Pamflet</i> |
| Lieu, <i>Lu</i> | Poursuivant, <i>Purse-</i> |
| Lieutenant, <i>Leften-</i> | <i>vant</i> |
| <i>nant</i> | Parliament, <i>Parla-</i> |
| Lychnus, <i>Likness</i> | <i>ment</i> |
| Liquor, <i>Likkur</i> | Postscript, <i>Postscrip</i> |
| Luscious, <i>Lusbus</i> | Pentateuch, <i>Pentatuke</i> |
| Machine, <i>Masheen</i> | People, <i>Peeple</i> |
| | Perfect, |

| <i>Written</i> | <i>Pronounced</i> | <i>Written</i> | <i>Pronounced</i> |
|--|-------------------|--|-------------------|
| Perfect, <i>Parfet</i> | | Scummer, <i>Skinner</i> | |
| Phlegm, <i>Fleem</i> | | Sheriff, <i>Shreeve</i> | |
| Physic, <i>Fizzic</i> | | Shipwright, <i>Schiprite</i> | |
| Phthisick, <i>Tizzick</i> | | Sigh, <i>Si</i> , or <i>Sitbe</i> | |
| Purse, <i>Pus</i> | | Symptom, <i>Simtum</i> | |
| Pique, <i>Peek</i> | | Slaughter, <i>Slawter</i> | |
| Pottage, <i>Porrage</i> | | Slough, <i>Slou</i> | |
| Protonotary, <i>Prothon-</i> <i>netor</i> | | Sallad, <i>Sallet</i> | |
| Psalm, <i>Saam</i> | | Spaniel, <i>Spannel</i> | |
| Physician, <i>Fizzishun</i> | | Stomach, <i>Stummuk</i> | |
| Quotient, <i>Cosbent</i> | | Subtilty, <i>Suttlety</i> | |
| Rendezvous, <i>Rande-</i> <i>voo.</i> | | Suit, <i>Sute</i> | |
| Rational, <i>Rashunal</i> | | Sword, <i>Soard</i> | |
| Righteous, <i>Ricbus</i> | | Swoon, <i>Sound</i> | |
| Rheum, <i>Rume</i> | | Synagogue, <i>Sinagog</i> | |
| Roquelau, <i>Rokelo</i> | | Through, <i>Throu</i> , or <i>Throo</i> | |
| Rough, <i>Ruff</i> | | Thirsty, <i>Thustee</i> | |
| Saffron, <i>Saffurn</i> | | Toilet, <i>Twaylet</i> , or <i>Twilight</i> | |
| Sarsenett, <i>Safnet</i> | | Tongue, <i>Tung</i> | |
| Scholar, <i>Scollur</i> | | Tough, <i>Tuff</i> | |
| Sentinel <i>Sentry</i> | | Truncheon, <i>Trunchun</i> | |
| Serjeant, <i>Sarjant</i> | | Tuesday, <i>Teuzday</i> | |
| Seven-night, <i>Sennet</i> | | Vault, <i>Vawt</i> | |
| Seigniory, <i>Sennyory</i> | | Venifon, <i>Venz'n</i> | |
| Scent, <i>Sent</i> | | Verdict, <i>Vardit</i> | |
| Schedule, <i>Sedule</i> | | Verjuice, <i>Vargeſſ</i> | |
| Schism, <i>Sism</i> | | Victuals, <i>Vittles</i> | |
| Schismatick, <i>Sisma-</i> <i>tick</i> | | View, <i>Vu</i> | |
| | | Vouchafe, <i>Voutſafe</i> | |
| | | Voy- | |

| Written | Pronounced | Written | Pronounced |
|--|------------|----------------------------|------------|
| Voyage, <i>Voige</i> | | Women, <i>Wimmen</i> | |
| Upholder, or Uphol- ster, <i>Upfosterer</i> | | Whose, <i>Hooz</i> | |
| Uvula, <i>Evelo</i> | | Wrestle, <i>Ressle</i> | |
| Usquebaugh, <i>Uskeba</i> | | Waist-coat, <i>Wescote</i> | |
| Wednesday, <i>Wensday</i> | | Wrist-band, <i>Risban</i> | |
| Weight, <i>Wait</i> | | Wrought, <i>Rawt</i> | |
| Whoredom, <i>Hoordum</i> | | Wry-neck, <i>Ryneck</i> | |
| Wholesom, <i>Holesum</i> | | You, <i>U</i> | |
| Whortle-berry, <i>Hurt</i> or <i>Hurtle-berry</i> | | Yacht, <i>Yot</i> | |
| | | Yeoman, <i>Yemun</i> | |
| | | Youth, <i>Utb</i> | |

There are many other Words that are pronounced in a very different manner from what they are written, according to the Dialect or corrupt Speech that obtains in several Counties of *England*: it would be endless to remark all these: I have therefore chosen out chiefly those Words which are written different from their common and frequent Pronunciation in the City of *London*, especially among the Vulgar.

Note also, That there are some other Corruptions in the pronouncing of several Words by many of the Citizens themselves, that were at first perhaps owing to a silly Affectation, because it makes the Words longer, than really they are; such as *yourn* for *yours*, *ourn* for *ours*, *theirn* for *theirs*, *Gould* for *Gold*, *ould* for *old*, *Booshop* for *Bishop*, *squench* for *quench*, *squeedge* for *squeeze*, *Scrounge* for *Croud*, *Yerb* for *Herb*; which I have not thought worthy of a Place in this Catalogue, as well as others that must be ascribed to meer Ignorance, many of which I have here described, for the Instruction of those who know not how to spell them.

T A B L E IX.

A Table of Proper Names written very different from their Pronunciation.

| Written | Pronounced | Written | Pronounced |
|---|--|--------------------------------|------------|
| A | Gmondesham, <i>Ameſbam</i> | Christmas, <i>Crismus</i> | |
| Augustin, <i>Austin</i> | Christopher, <i>Cristofur</i> | Cirencester, <i>Sifſeter</i> | |
| Alresford <i>Alſfurđ</i> | Cologn, <i>Cullen</i> | Cenchrea, <i>Kencrea</i> | |
| St. Albans, <i>St. Awbans</i> | Deptford, <i>Dedfurđ</i> | Dorothy, <i>Dorrotý</i> | |
| Abraham, <i>Abrum</i> | Dorothy, <i>Dorrotý</i> | Ellinor, <i>Elenor</i> , Elea- | |
| Aix la Chapelle, <i>E la Shappel.</i> | | nor, <i>Ellenur</i> | |
| Bartholomew, <i>Bar- tlemý</i> | Egypt, <i>Eegip</i> | England, <i>Inglan</i> | |
| Birmingham, <i>Brum- mijum</i> | Esther, or <i>Hester</i> , <i>Eefſter</i> | | |
| Burgamot, <i>Burgamy</i> | February, <i>Feburrery</i> | | |
| Berwick, <i>Barrick</i> | Geoffry, <i>Jeffry</i> | | |
| Bleinheim, <i>Blenbeme</i> | George, <i>Jorge</i> | | |
| Bourdeaux. <i>Bourdo</i> | Ghent, <i>Gent</i> | | |
| Brentford, <i>Branfurđ</i> | Glasquo, or <i>Glasgow</i> <i>Glasko</i> | | |
| Bristol, <i>Briſto</i> | Guernsey, <i>Garnzee</i> | | |
| Cecily, <i>Sifly</i> | Gloucester, <i>Gloſter</i> | | |
| Champaign, <i>Sbam- pane</i> | Guild-hall, <i>Eeld-ball</i> | | |
| Cheſſ-hunt, or Cheſt- hunt, <i>Cbeſſ'n</i> | Hague, <i>Ha-ag</i> | | |
| Christ, <i>Crif</i> | Hertford, <i>Harfurđ</i> <i>Hierom</i> | | |

| Written | Pronounced | Written | Pronounced |
|----------------------------------|------------|------------------------------|------------|
| Hierom, or Jerome, | Jerrum | Prague, Praag | |
| Holborn, Hoburn | | Ralph, Rafe | |
| Hugh, Hu | | Ranelagh, Ranelia | |
| Humphry, Umfry | | Rhenish, Rennish | |
| John, Jon | | Rhine, Rine | |
| Joseph, Josef | | Rhone, Rone | |
| Isaac, Izac | | Rotherhith, Redriff | |
| Katharine, or Catharine, Catturh | | Salisbury, Salsbery | |
| Leicester, Lester | | Sevenoak, Sennuck | |
| Leonard, Lennard | | Sibyll, Sibbil | |
| Lincoln, Lincon | | Sarah, Sarey | |
| London, Lunnun | | Southwark, Sutbrick | |
| Loughborough, Lufburro | | Stephen, Steev'n | |
| Margaret, Margate | | Thames, Tems | |
| Marlborough, Mallburro | | Thanet, Tannet, or Tennet | |
| Michaelmas, Micklemus | | Theobalds, Tibbalds | |
| Mary, Maere | | Thomas, Tommus | |
| St. Neots, St. Needs | | Toucester, Toffeter | |
| Nicholas, Nickles | | Toulon, Tooloon | |
| Okehampton, Okkinton | | Versailles, Versails | |
| Paul's Church, Pole's | | Ursula, Uſly | |
| Philip, Fillup | | Walter, Watur | |
| Portsmouth, Portmuth | | Warwick, Warrick | |
| Zachary, Zacery | | Worcester, Wuster | |
| | | Waltham, Waltum | |
| | | Westminster, Westmiſtſur | |

Note. That I have here set down only such Names of Persons and Places as are common, and frequently occur in Conversation, at least in the City of *London*, and in Writing in our Age. It would have been an endless Task to mention all the little Villages or Towns in *England*, and other Nations, that are corruptly pronounced, or whose Spelling differs from the customary Sound.

Names of Places whose common Pronunciation ends in *ich*, are written *wich*, as *Norwich*, *Sandwich*, *Ipswich*, *Harwich*, *Greenwich*. If it ends in *um*, they are written *ham*, as *Tottenham*, *Durham*, *Shoreham*: *Berty* is written *bury*, as *Shrewsbury*, *Tewksbury*: *Boro* is written *borough*, or *burgh*; as *Scarborough*, *Edingborough*, *Edinburgh*, *Hamburgh*: *Uft* is written *urst*, as *Penshurst*, *Broken-hurst*; *ood* is written *Wood*, as *Burnt wood*, *Heywood*.

As for the Letters that compose Proper Names of Places which are very uncommon, as well as the Surnames of Men, 'tis impossible to tell exactly what they are, or how to place them in Spelling, without particular Information; sometimes because their original Derivation or true Composition is far from the present Sound of them, and sometimes because every Person takes a Liberty to spell his own Name as he pleases; So *Reynolds* is a frequent Surname; but it is also spelt *Reignolds*, or *Rainolds*, or *Raynolds*. So *Tomson* is spelt also *Thomson*, or *Thompson*, or *Tompson*, according to the Skill or Humour of the Writer, or some superstitious or affected Reverence to the Custom of their Ancestors, whether true or false.

T A B L E X.

A Table of Words joined together in common Discourse, and pronounced very different from their true Spelling.

IT is contracted by leaving out the *i*, as 'tis for it is ; 'twas for it was.

Not is contracted in these Words ; can't for can not ; mayn't for may not ; shan't for shall not ; coodn't for could not ; shoodn't for should not ; woodn't for would not ; won't for will not ; 'tisn't for it is not.

Have is often contracted into *ha*, as *ha'* done for have done ; *ha'n't* for have not.

Give is contracted thus, *gi'mmee* for give me ; *gee't'er* for give it ber ; *gi'n ye* for given you.

Good is contracted thus ; *Gaffer* for Good-Father ; *Gammer* for Good-Mother ; *Goodee* for Good Wife.

With is contracted thus ; *wi'mmee* for with me ; *swee'ye* for with you ; *Goodbw'y* for God be with you.

You is thus contracted ; *Ben't ye* for be not you ; *won't ye* for will not you ; *cumt'ee* for come to you ; *bowd'ee* for how do you ; *de'e no* for do you know ; *y'a' been* for you have been.

Him is thus contracted ; *Tak'n* for take him ; *gee't'n* for give it him ; *gee'nsum* for give him some.

Them is thus contracted : *Call'um* for *call them* ; *a'tr'um* for *after them* ; *gee't'um* for *give it them*.

Penny, or *Pence*, and Words joined with it, are thus contracted : *Pen'uth* for *Penyworth* ; *Tuppence* for *Twopence* ; *Thrippence* for *Threepence* ; *Fippence* for *Fivepence* ; *Ha'peny* for *Halfpenny* ; *Ha'p'uth* for *Halfpennyworth*.

Some of these Words are now and then spell'd partly as they are pronounc'd ; but 'tis only or chiefly in pleasant and familiar Writing, as *take'em*, *ban't*, *won't*.

There are many other Contractions in Speech used in the *English Tongue*, which would be too tedious to describe : I have given these few only as a Pattern, that the Child may learn how to spell others of the like nature, by pronouncing each Word distinct and apart.

There are also some other corrupt Pronunciations of *Latin* Words, or Terms of Art in use among the Vulgar, as *Iciprizys* for *Nisi Prius* ; *Sassarero* for *Certiorari* ; *Suppiney* for *Sub Pœnā* ; *Hippo* for *Hypochondriacal* ; and other Words that are shorten'd in Speech, as *Pozz* for *positively* ; *Plenipo* for *Plenipotentiary*, &c. which I cannot much approve, though some polite Persons have used them, and thereby confirm the Ignorance and ill Custom of the unlearned Part of Mankind, without any Necessity.

Here I would have it observed also, that all the three foregoing Tables, (*viz.*) the *eighth*,

eighth, ninth, and tenth, were not written so much with a design to teach how to *read*, as how to *write*: not to tell how such Words ought to be *pronounced*, because some of those Pronunciations are corrupt and too vulgar; but the Design is rather to show how those Words ought to be *spell'd*, which have obtained by Custom so different a Pronunciation.

T A B L E XI.

A Table of Abbreviations or Contractions, wherein one, or two, or three Letters, stand for one or more Words.

| | |
|---|--|
| A or An. Answer | C. C. C. Corpus Christi College |
| A. B. or B. A. | Cent. <i>Centum</i> , an Hundred |
| Batchelor of Arts | C. S. <i>Custos Sigilli</i> , Keeper of the Seal |
| Abp. Archbishop | D. Duke |
| A. D. <i>Anno Domini</i> , or, in the Year of our Lord. | D ^r . Doctor |
| A. M. or M. A. Master of Arts | D. D. Doctor in Divinity |
| B. Book | D ^o Ditto, the same |
| B. A. Bachelor of Arts | E. Earl |
| Bp. Bishop | E. g. or ex. gr. exempli gratiâ, or for Example. |
| B. V. M. Blessed Virgin Mary | |
| B. Brother | |

| | |
|---|--|
| F. R. S. Fellow of the Royal Society | M ⁿ Mistress |
| H ^{nble} Honourable | MS. Manuscript |
| Id. <i>idem</i> , the same | MSS. Manuscripts |
| Ibid. <i>ibidem</i> , in the same Place | M. S. <i>Memoriae Sacrum</i> , or Sacred to the Memory |
| I. H. S. <i>Iesu Hominum Salvator</i> , or Jesus the Saviour of Men | N. B. <i>Nota Benè</i> , mark well |
| I. N. R. I. Jesus of Nazareth, (<i>Rex</i> or) King of the Jews | N. S. New Style |
| J. D. <i>Juris Doctor</i> , Doctor of the Law | O. S. Old Style |
| K. King | Pen. or <i>Penult.</i> last save one |
| K ^m Kingdom | Per Cent. by the Hundred |
| K ^t or K ⁿ t Knight | P. G. Professor in Gresham College ; as M. of Musick, A. of Astronomy, &c. |
| L. or Ld. Lord | P. S. Postscript |
| L. C. J. Lord Chief Justice | q. d. <i>quasi dicat</i> , as if he shou'd say |
| Ldp. or Lp. Lordship | Q. Queen, or Question |
| La ^r Ladyship | R. <i>Rex</i> , King, or <i>Regina</i> , Queen ; as W. R. King <i>William</i> . A. R. Queen <i>Anne</i> . C. R. II. King <i>Charles</i> the Second |
| L. L. D. <i>Legum Doctor</i> , Doctor of the Laws | Rev ^d . Reverend |
| M. Marques | |
| M. A. Master of Arts | |
| Math. Mathematicks | |
| M. D. <i>Medicinae Doctor</i> , Doctor in Physick | |
| M ^r Master | |

| | |
|---|--|
| R ^t Right, as R ^t W ^{pful} | Sh. Shire |
| Right Worshipful, or R ^t Hon ^{ble} Right | S ^r Sir |
| Honourable | Ult. <i>ultimus</i> , last |
| S. or S ^t Saint | v. <i>vide</i> , see |
| S S. T. <i>Sacrosancta</i> <i>Theologia</i> , Holy | (viz.) <i>videlicet</i> , or, that is |
| Divinity | v. g. <i>verbi gratia</i> , for Example |
| S. T. P. Professor, or | W ^p Worship |
| Doctor in Divinity | W ^{pful} Worshipful |
| S. Sc. Holy or Sacred | &, &c., et, and |
| Scripture | &c. &c. et cetera, and |
| Sc. <i>Scilicet</i> , to wit; or, | so forth. |
| that is | |

There are many other Contractions that are used both in Print and Writing, which may be reduced to these general Heads.

1. Titles and Characters of Men; as *Adm^l* Admiral; *Bar^t* Baronet; *Cap^t* Captain; *Coll.* Colonel; *Esq.*; Esquire; *Gen.* General; *Gent.* Gentleman; *Philomath.* Philomathematicus, or a Lover of Mathematicks; *Prof.* Professor.

2. Proper Names of Persons and Places; as *Abr.* Abraham; *Geo.* George; *W^m* William; *Lond.* London; *Southton*; Southampton, &c.

3. Books of the Bible, as *Gen.* Genesis, *Ex.* Exodus, &c.

4. Months; as *Jan.* January, *Feb.* February, *Sept.* September, &c.

5. Winds; *N.* North, *S.* South, *E.* East, *W.* West; *N. N. E.* North North-East, *W. b S.* West and by South.

6. Parts of Books; as *Ch.* or *Chap.* Chapter; *S.* or *Se^t.* Section; *pa.* or *p.* Page; *l.* Line; *v.* Verse; *Qu.* Question; *Ans.* Answer; *Obj.* Objection; *Sol.* Solution, or Answer; *Ep.* Epistle; *Doct.* Doctrine; *Obs.* Observation; *Expl.* Explication, &c.

7. Inscriptions on Coin or Money, and on Medals; as GEORGIVS D. G. M. BR. FR. ET HIB. REX. F. D. that is, *Georgius, Dei Gratiâ, Magnæ Britanniae, Franciæ & Hiberniæ Rex, Fidei Defensor.* GEORGE, by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith.

And on the Reverse;

BRVN. ET L. DVX. S. R. I. A. TH.
ET EL. 1720. that is, *Brunswigæ & Lunenburgæ Dux, Sacri Romani Imperii Arcbi-Tesaurarius & Elector,* 1720. Duke of Brunswick and Lunenburg, High Treasurer and Elector of the Sacred Roman Empire, 1720.

T A B L E XII.

*A Table of Contractions used only in Writing,
but scarce ever in Print in our Age.*

| | | |
|--------------------|---------------------------|----------------------------|
| A | C ^c t Account. | q ^t containing. |
| | Ag ^t against. | R ^{cd} received. |
| Adm ^r | Administrator. | Serv ^t Servant. |
| C ^r | Creditor. | S ^d said. |
| Com ^r | Commissioner. | w th with. |
| Dd. | deliver'd. | w ⁿ when. |
| D ^r for | Debtor. | w ^{ch} which. |
| Exec ^r | Executor. | w ^t what. |
| Hon ^d | Honoured. | y ^e the |
| Jh ^o | John. | y ^t that |
| L ^r | Letter. | y ^{is} this. |
| L. J. C. | Lord Jesuſ | y ^r your. |
| | Chrift. | X ^t Chrift. |
| Ma ^m | Madam. | Xtian, Christian. |
| M ^t y | Majeſty. | Xmas, Christmas. |
| P ^d | paid. | |

m: is written often for *ment*, at the End of a Word, as Inſtrum^t: Commandm^t: and *t* ſet a little above the laſt Letter with a *Colon* under it, stands for *ant* or *ent*, in many other Words alſo; as Coven^t: Covenant; Obed^t: Obedient, &c.

con, with a Line or DASH over it, goes for *tion*, at the end of a Word, as *Condicon*, Condition.

A Dash or Line over any Vowel, stands for *n* or *m*; thus, *Comon* for *Common*, *Wat* for *Want*, *Comet* for *Comment*.

Note, Some of these Contractions are used in Books that are printed on particular Subjects, as *Exec^r*, *Adm^r*, &c. in Law Books; *Dr*, *Cr*, *Acc^r*, in Books of Merchandise; but seldom in other Authors.

See more in the fourteenth Table.

T A B L E XIII.

A Table of Numbers and Figures.

NUmbers are usually expressed either by these Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters, (*viz.*) 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypber*.

Their Signification.

| | |
|------------------|-------------|
| I. One. | 1. One. |
| V. Five. | 2. Two. |
| X. Ten. | 3. Three. |
| L. Fifty. | 4. Four. |
| C. One Hundred. | 5. Five. |
| D. Five Hundred. | 6. Six. |
| M. a Thousand. | 7. Seven. |
| | 8. Eight. |
| | 9. Nine. |
| | 0. Nothing. |

Ob:

Observe concerning the *Numeral Letters*, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater so much as the lesser stand for; but being placed after a greater, it adds so much to it as the lesser stands for: as the Letter V. stands for *Five*; but having I placed before it, it takes *One* from it, and makes both stand but for *Four*: thus, IV. But I being set after V. it adds *One* to it, and makes it *Six*, VI. Take notice of these Examples.

| | | |
|-------------|-------------|----------------------|
| IV. Four. | V. Five. | VI. Six. |
| IX. Nine. | X. Ten. | XI. Eleven. |
| XL. Forty. | L. Fifty. | LX. Sixty. |
| XC. Ninety. | C. Hundred. | CX. Hundred and ten. |

Observe concerning the *Characters or Figures*, that *Cyphers* at the right-hand of *Figures* increase their Value ten times, as 1 One, 10 Ten, 100 Hundred, 7 Seven, 7000 Seven Thousand: but at the left-hand they signify nothing at all, as 01, 001, make but *One*, 0002 is but *Two*.

A Figure at every Remove from the right-hand encreases its Value ten times, as 9 Nine, 98 Ninety eight, 987 Nine hundred eighty seven.

| | | |
|-------------------|---------|--|
| 1. One. | I. | Note here, that the Numbers are sometimes ex- pressed by small Roman Letters, as i. one, ii. two, xvi. sixteen, lxxviii. seventy- eight, &c. |
| 2. Two. | II. | |
| 3. Three. | III. | |
| 4. Four. | IV. | |
| 5. Five. | V. | |
| 6. Six. | VI. | |
| 7. Seven. | VII. | |
| 8. Eight. | VIII. | |
| 9. Nine. | IX. | |
| 10. Ten. | X. | |
| 11. Eleven. | XI. | |
| 12. Twelve. | XII. | |
| 13. Thirteen. | XIII. | |
| 14. Fourteen. | XIV. | |
| 15. Fifteen. | XV. | |
| 16. Sixteen. | XVI. | |
| 17. Seventeen. | XVII. | |
| 18. Eighteen. | XVIII. | |
| 19. Nineteen. | XIX. | |
| 20. Twenty. | XX. | |
| 21. Twenty-one. | XXI. | |
| 22. Twenty-two. | XXII. | |
| 23. Twenty-three. | XXIII. | |
| 24. Twenty-four. | XXIV. | |
| 25. Twenty-five. | XXV. | |
| 26. Twenty-six. | XXVI. | |
| 27. Twenty-seven. | XXVII. | |
| 28. Twenty-eight. | XXVIII. | |
| 29. Twenty-nine. | XXIX. | |
| 30. Thirty. | XXX. | |
| 40. Forty. | XL. | |
| 50. Fifty. | L. | |
| 60. Sixty. | LX. | |

| | |
|--|--------------------------------|
| 70. Seventy. | LXX. |
| 80. Eighty. | LXXX. |
| 90. Ninety. | XC. |
| 100. One Hundred. | C. |
| 200. Two Hundred. | CC. |
| 300. Three Hundred. | CCC. |
| 400. Four Hundred. | CCCC. |
| 500. Five Hundred. | D. or I ₅ . |
| 600. Six Hundred. | DC. or I ₅ C. |
| 700. Seven Hundred. | DCC. or I ₅ CC. |
| 800. Eight Hundred. | DCCC. or I ₅ CCC. |
| 900. Nine Hundred. | DCCCC. or I ₅ CCCC, |
| 1000. One Thousand. | M. or CI ₅ . |
| 1720. One Thousand seven Hundred and Twenty. | MDCC.XX. |

Note, That where Books, Chapters, Sections, and Verses are cited, the *Numeral Letters* are generally used to signify the Book or Chapter, and the *Figures* to signify the Sections, Verses, or smaller Parts; as *Exod. xii. 17.* Exodus, the twelfth Chapter, and the Seventeenth Verse. So *B. IX. Sect. 24.* signifies *Book the Ninth, and the twenty-fourth Section.*

Figures are also used to express the Things following, (viz.)

1. The Order or Succession of Things, as *1st, 2^d, 3^d, 4th, 10th, 39th; first, second, third, &c.*
2. The Fractions or Parts of a Thing, as $\frac{1}{2}$ one half, $\frac{1}{3}$ one third part, $\frac{1}{4}$ one fourth, or quarter; $\frac{2}{3}$ two thirds, $\frac{3}{4}$ three quarters, $\frac{5}{8}$ five eighths, &c.
3. The Numbers of Action, as *2^{ce}, twice, 3^{ce} thrice.*
4. The Size of Books, as *4^{to} Quarto, 8^o Octavo, 12^o Duodecimo, or Twelves, 24^o Twenty-fours.*
5. The Months, as *7^{br} September, 8^{br} October, 9^{br} November, 10^{br} December.*

T A B L E

T A B L E. XIV.

A Table of Letters and other Marks used for whole Words in Money, Weights, Measures, &c.

| | | |
|--------------------|---|---|
| L | Letters and Marks | |
| | <i>In Money.</i> | |
| l. | a Pound, or 20 Shillings. | oz. an Ounce. |
| s. | or f. a Shilling, or 12 Pence. | pwt. Penyweight |
| d. | a Penny, or 4 Farthings. | hhd. Hogshead. |
| q. | a Farthing; or thus, ½ One Farthing. | gal. Gallon. |
| ½ | An Halfpenny | yd. Yard. |
| ¾ | Three Farthings | nl. Nail. |
| 8 l. 16 s. 7 d. ½, | Eight Pound, sixteen Shillings, and Seven-pence Farthing. | mo. Month. |
| | | d. Day. |
| | | h. Hour. |
| | | m. Minute. |
| | | <i>Apotbecaries Weights and Measures.</i> |
| b. | | lb. Pound, or Pint. |
| ʒ. | | ʒ. Ounce. |
| ʒ. | | ʒ. Dram or Drachm. |
| ʒ. | | ʒ. Scruple. |
| gr. | | gr. Grain. |
| ſ. | | ſ. half. |
| ʒii. | | ʒii. two Ounces. |
| ʒiv. | | ʒiv. Scruples. |
| ʒiiſ. | | ʒiiſ. One Dram and a half. |
| gt. | | gt. Drop. |
| m. | | m. Handful. |

ana. equal Quantity. 6×2 six multiply'd by two.

Numbers.

$6 + 2$ six more two,
or six encreased by
two. $\frac{6}{2}$ six divided by two.

$6 - 2$ six less two, or
six lessen'd by two. $6 = 3 + 3$ six is equal
to three more three.

The Seven wandering Stars, called, The Seven Planets.

- The Sun.
- ▷ The Moon
- ♃ Saturn.
- ♄ Jupiter, or Jove.
- ♅ Mars.
- ♆ Venus.
- ♇ Mercury.

But by the best Philosophers in our Age, the Sun is supposed to rest in the Centre, and that the Earth is a Planet, and then is sometimes marked thus &.

According to the vulgar Philosophy, the Planets may be thus described in their Order.

The Earth, the Centre of the World,
Sees all the Planets round her hurl'd :

The Moon keeps always near :
Then Merc'ry, Venus, and the Sun,
And Mars and Jove their Circuits run,
And Saturn's highest Sphere.

Or thus, according to the New Philosophy.

First Saturn, Jupiter and Mars,
Then rolls the Earth among the Stars,
And round the Earth the Moon :

Venus

*Venus and Mercury are next,
The Sun is in the Centre fixt,
And makes a glorious Noon.*

*The Twelve Heavenly Signs or Constellations,
or Companies of fixed Stars, through which
the Sun passes in a Year.*

- ♈ Aries, or the Ram.
- ♉ Taurus, the Bull.
- ♊ Gemini, the Twins.
- ♋ Cancer, the Crab.
- ♌ Leo, the Lion.
- ♍ Virgo, the Virgin.
- ♎ Libra, the Scales,
- ♏ Scorpio, the Scorpion.
- ♐ Sagittarius, the Archer.
- ♑ Capricornus, the Sea-Goat.
- ♒ Aquarius, the Water-pot.
- ♓ Pisces, the Fishes.

The Twelves Signs may be thus described.

The Ram, the Bull, the heavenly Twins,
And near the Crab the Lion shines,
 The Virgin and the Scales :
The Scorpion, Archer, and Sea-Goat,
The Man that holds the Water-Pot,
 And Fish with glittering Tails.

The

The last T A B L E.

I Persuade myself that I shall gratify many of my Readers, by inserting here several Copies composed for the Use of Children at the Writing-School.

I. *Copies containing Moral Instructions, beginning with every Letter of the Alphabet.*

A TTEND the Advice Of the old and the wise.
Be not angry nor fret, But forgive and forget.
Can you think it no ill, To pilfer and steal?
Do the thing you are bid, Nor be sullen when chid.
Envy none for their wealth, Or their honour or health.
Fear, worship, and love, The great God above.
Grow quiet and easy, When fools try to teize ye.
Honour father and mother, Love sister and brother.
It is dangerous folly, To jest with things holy.
Keep your books without blot, And your clothes without spot.
Let your hands do no wrong, Nor backbite with your tongue.
Make haste to obey, Nor dispute or delay.
Never stay within hearing Of cursing and swearing.
Offer God all the prime Of your strength and your time.
Provoke not the poor, Though he lie at your door.

Quash all evil thoughts, And mourn for your faults.

Remember the lyar Has his part in hell-fire.

Shun the wicked and rude, But converse with the good.

Transgress not the rule, Or at home or at school.

Vie still with the best, And excel all the rest.

When you are at your play, Take heed what you say.

X Excuse but with truth, The follies of youth.

Yield a little for peace, And let quarrelling cease.

Zeal and charity join'd, Make you pious and kind.

Note, *The Letter X begins no English Word, so that we must begin that Line with Ex; unless the Reader will chuse this instead of it, (viz.)*

X is such a cross letter, Balks my morals and metre.

II. Copies containing the whole Alphabet, or the Twenty-four Letters.

Knowledge shall be promoted by frequent exercise.

Happy Hours are quickly follow'd by amazing vexations.

Quick-fighted men by exercise will gain perfection.

A dazzling triumph quickly flown, is but a gay vexation.

III. Copies composed of short Letters to teach to write even with ease.

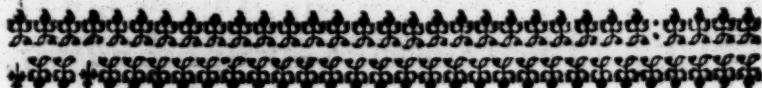
Virtue in an eminent station raises our esteem.

Art comes in to imitate or assist nature.

Our most virtuous actions are not meritorious.
Conversation is a sweet entertainment to wise men.
Some inconveniences await our easiest moments.
A covetous, or an envious man, is never at rest.

In Verse.

Astronomers can trace A comet's various race.
Nor snow, nor ice, nor rain, Were ever sent in vain;
No meaner creature can Converse or act as man.
Here no man is secure To sin or mourn no more.



THE
CONCLUSION.

IT may not be amiss to conclude this little Book with a short View of the unspeakable Advantages of *Reading* and *Writing*.

The Knowledge of *Letters* is one of the greatest Blessings that ever God bestowed on the Children of Men. By this means we preserve for our own Use, through all our Lives, what our Memory would have lost in a few Days, and lay up a rich Treasure of Knowledge for those that shall come after us.

By

By the *Arts of Reading and Writing* we can sit at home and acquaint ourselves what is done in all the distant Parts of the World, and find what our Fathers did long ago in the first Ages of Mankind. By this means a Briton holds Correspondence with his Friend in *America* or *Japan*, and manages all his Traffick. We learn by this means how the *old Romans* lived, how the *Jews* worshipped : We learn what *Moses* wrote, what *Enoch* prophesied, where *Adam* dwelt, and what he did soon after the Creation ; and those who shall live when the Day of Judgment comes, may learn by the same means what we now speak, and what we do in *Great Britain*, or in the Land of *China*.

In short, the *Art of Letters* does, as it were, revive all the past Ages of Men, and set them at once upon the Stage ; and brings all the Nations from afar, and gives them, as it were, a general Interview : so that the most distant Nations, and distant Ages of Mankind, may converse together, and grow into Acquaintance.

But the greatest Blessing of all, is the Knowledge of the *Holy Scripture*, wherein God has appointed his Servants in antient Times to write down the Discoveries which he has made of his Power and Justice, his Providence and his Grace, that we who live near the end of Time may learn the Way to Heaven and everlasting Happiness.

Thus

Thus *Letters* give us a Sort of Immortality in this World, and they are given us in the Word of God to support our immortal Hopes in the next.

Those therefore who wilfully neglect this sort of Knowledge, and despise the *Art of Letters*, need no heavier Curse or Punishment than what they chuse for themselves, (*viz.*) *To live and die in Ignorance, both of the Things of God and Man.*

If the Terror of such a Thought will not awaken the Slothful to seek so much Acquaintance with their *Mother-Tongue*, as may render them capable of some of the Advantages here described, I know not where to find a *Persuasive* that shall work upon Souls that are sunk down so far into brutal Stupidity, and so unworthy of a reasonable Nature.

The E N D.



The

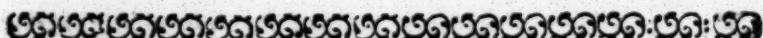


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The End of the C O N T E N T S.

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